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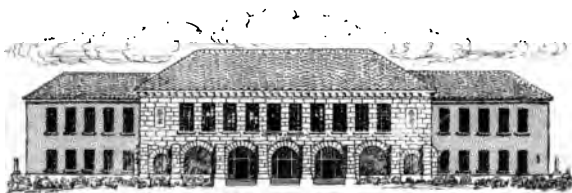
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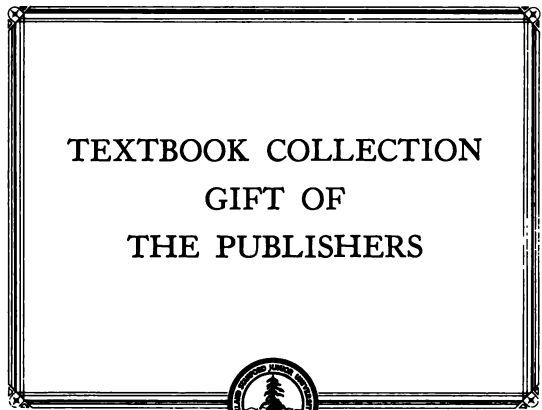
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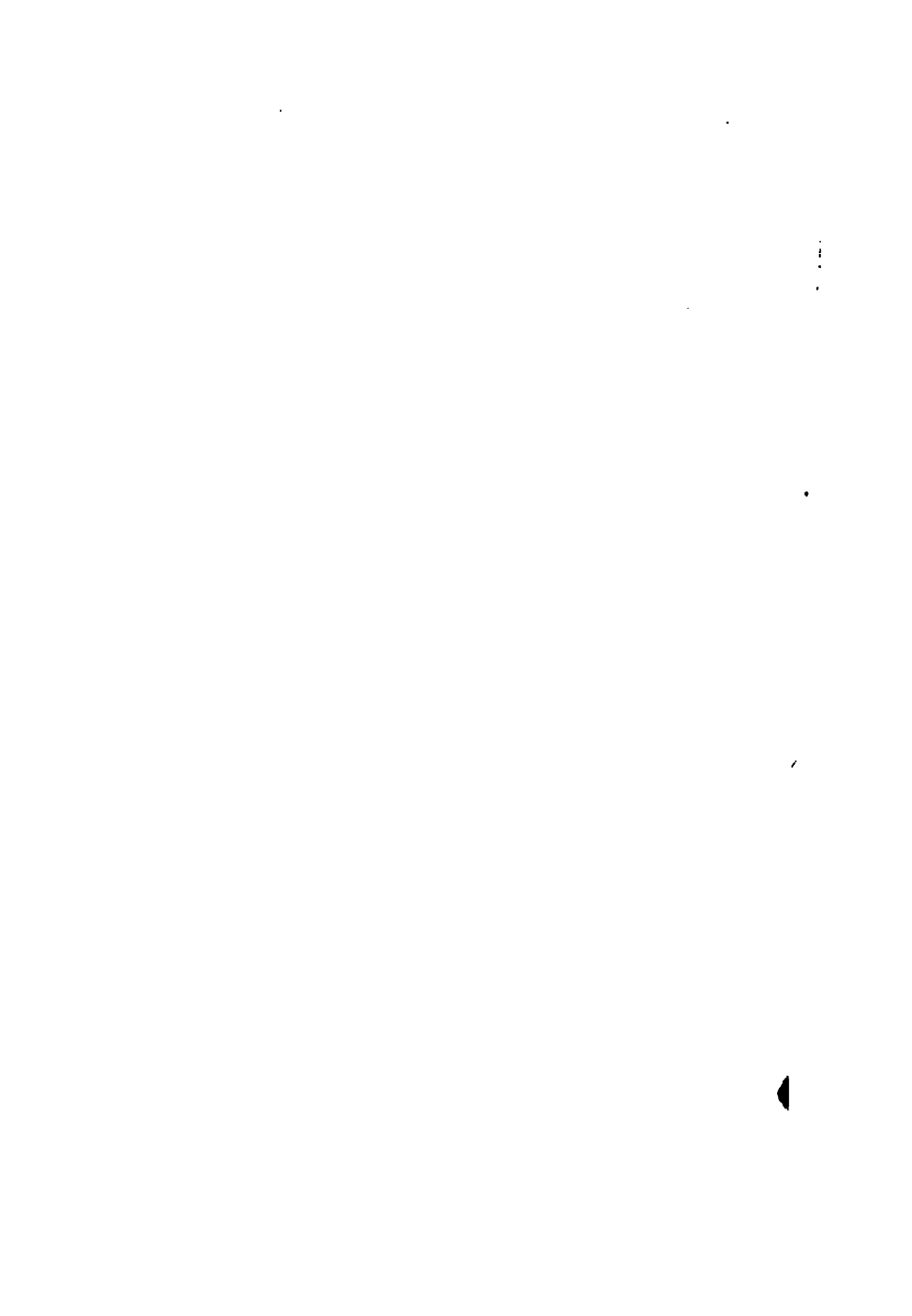


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ENGLISH LESSONS

FOR

ENGLISH PEOPLE.

BY

THE REV. EDWIN A. ABBOTT, M.A.,

HEAD MASTER OF THE CITY OF LONDON SCHOOL;

AND

J. R. SEELEY, M.A.,

PROFESSOR OF MODERN HISTORY IN THE UNIVERSITY OF CAMBRIDGE.

"It is not so much a merit to know English as it is a shame not to know it; and I look upon this knowledge as essential for an Englishman, and not merely for a fine speaker."—ADAPTED FROM CICERO.

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DEPARTMENT OF EDUCATION
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TO THE

REV. G. F. W. MORTIMER, D.D.,

*Prebendary of St. Paul's Cathedral, late Head Master of the City of
London School.*

DEAR DOCTOR MORTIMER,

We have other motives, beside the respect and gratitude which must be felt for you by all those of your old pupils who are capable of appreciating the work you did at the City of London School, for asking you to let us dedicate to you a little book which we have entitled "English Lessons for English People."

Looking back upon our school life, we both feel that among the many educational advantages which we enjoyed under your care, there was none more important than the study of the works of Shakspeare, to which we and our school-fellows were stimulated by the special prizes of the Beaufoy Endowment.

We owe you a debt of gratitude not always owed by pupils to their teachers. Many who have passed into a life of engrossing activity without having been taught at school to use rightly, or to appreciate the right use of, their native

DEDICATION.

tongue, feeling themselves foreigners amid the language of their country, may turn with some point against their teachers the reproach of banished Bolingbroke:—

My tongue's use is to me no more
 Than an unstringed viol or a harp,
 Or like a cunning instrument cased up,
 Or, being open, put into his hands
 That knows no touch to tune the harmony;
 Within my mouth you have engaol'd my tongue,
 Doubly portcullis'd with my teeth and lips,
 And dull, unfeeling, barren ignorance
 Is made my gaoler to attend on me.
 I am too old to fawn upon a nurse,
 Too far in years to be a pupil now.

It is our pleasant duty, on the contrary, to thank you for encouraging us to study the "cunning instrument" of our native tongue.

Our sense of the benefits which we derived from this study, and our recollection that the study was at that time optional, and did not affect more than a small number of the pupils, lead us to anticipate that when once the English language and literature become recognized, not as an optional but as a regular part of our educational course, the advantages will be so great as to constitute nothing short of a national benefit.

The present seems to be a critical moment for English instruction. The subject has excited much attention of late years; many schools have already taken it up; others are

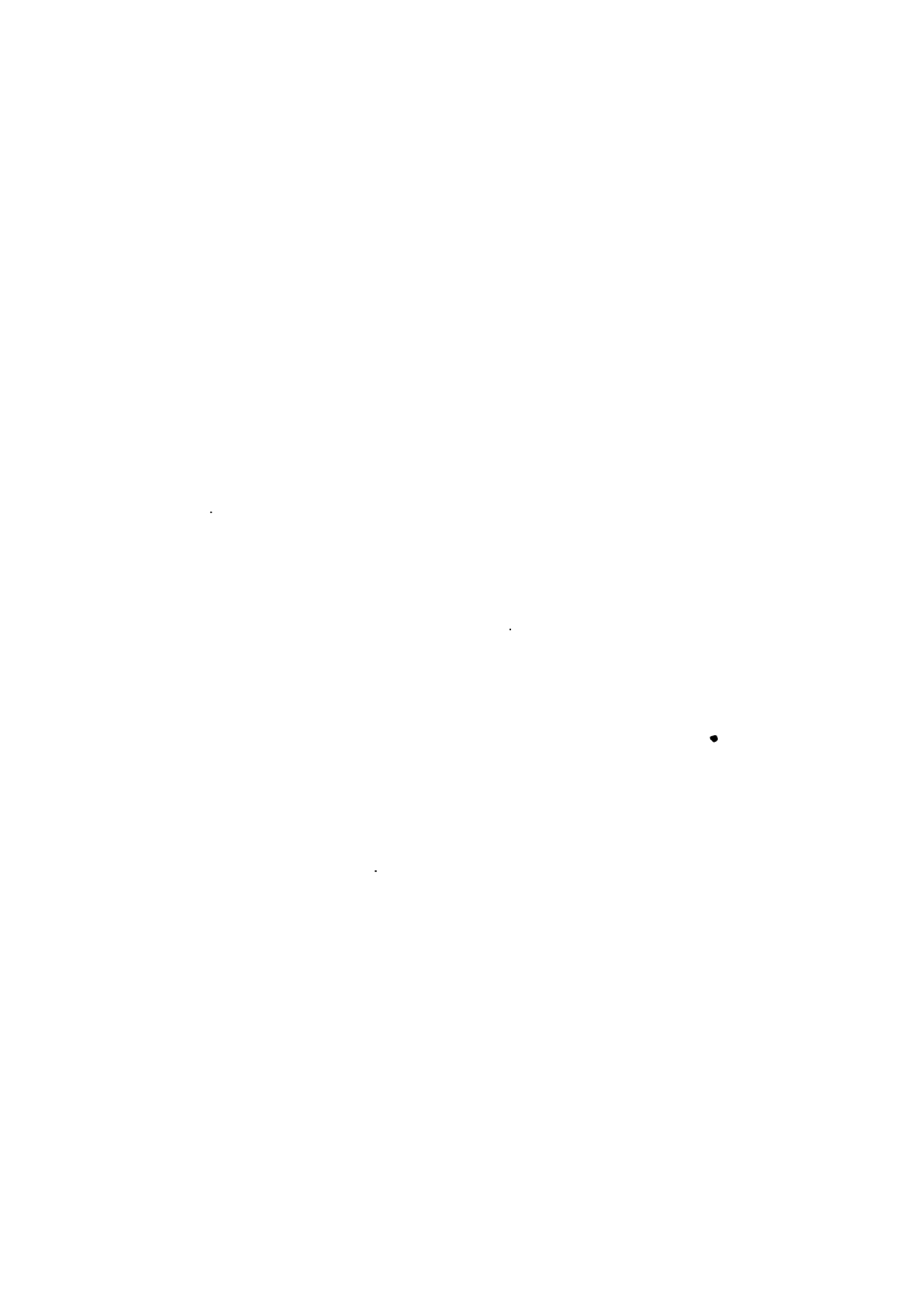
on the point of doing so; it forms an important part of most Government and other examinations. But there is a complaint from many teachers that they cannot teach English for want of text-books and manuals; and, as the study of English becomes year by year more general, this complaint makes itself more and more distinctly heard. To meet this want we have written the following pages. If we had had more time, we might perhaps have been tempted to aim at producing a more learned and exhaustive book on the subject; but, setting aside want of leisure, we feel that a practical text-book, and not a learned or exhaustive treatise, is what is wanted at the present crisis.

We feel sure that you will give a kindly welcome to our little book, as an attempt, however imperfect, to hand on the torch which you have handed to us; we beg you also to accept it as a token of our sincere gratitude for more than ordinary kindnesses, and to believe us

Your affectionate pupils,

J. R. SEELEY.

EDWIN A. ABBOTT.



P R E F A C E.

THIS book is not intended to supply the place of an English Grammar. It presupposes a knowledge of Grammar and of English idiom in its readers, and does not address itself to foreigners, but to those who, having already a familiar knowledge of English, need help to write it with taste and exactness. Some degree of knowledge is presumed in the reader; nevertheless we do not presume that he possesses so much as to render him incapable of profiting from *lessons*. Our object is, if possible, not merely to interest, but to *teach*; to write lessons, not essays,—lessons that may perhaps prove interesting to some who have passed beyond the routine of school life, but still lessons, in the strictest sense, adapted for school classes.

Aiming at practical utility, the book deals only with those difficulties which, in the course of teaching, we have found to be most common and most serious. For there are many difficulties, even when grammatical accuracy has been attained, in the way of English persons attempting to write and speak correctly. First, there is the cramping restriction of an insufficient vocabulary; not merely a loose and inexact

apprehension of many words that are commonly used, and a consequent difficulty in using them accurately, but also a total ignorance of many other words, and an inability to use them at all; and these last are, as a rule, the very words which are absolutely necessary for the comprehension and expression of any thought that deals with something more than the most ordinary concrete notions. There is also a very common inability to appreciate the differences between words that are at all similar. Lastly, where the pupil has studied Latin, and trusts too much for his knowledge of English words to his knowledge of their Latin roots, there is the possibility of misderiving and misunderstanding a word, owing to ignorance of the changes of letters introduced in the process of derivation; and, on the other hand, there is the danger of misunderstanding and pedantically misusing words correctly derived, from an ignorance of the changes of meaning which a word almost always experiences in passing from one language to another. The result of all this non-understanding or slovenly half-understanding of words is a habit of slovenly reading and slovenly writing, which when once acquired is very hard to shake off.

Then, following on the difficulties attending the use of words, there are others attending the choice and arrangement of words. There is the danger of falling into "poetic prose," of thinking it necessary to write "steed" or "charger" instead of "horse," "ire" instead of "anger," and the like; and every teacher, who has had much experience in looking

over examination papers, will admit that this is a danger to which beginners are very liable. Again, there is the temptation to shrink with a senseless fear from using a plain word twice in the same page, and often from using a plain word at all. This unmanly dread of simplicity, and of what is called "tautology," gives rise to a patchwork made up of scraps of poetic quotations, unmeaning periphrases, and would-be humorous circumlocutions, — a style of all styles perhaps the most objectionable and offensive, which may be known and avoided by the name of *Fine Writing*. Lastly, there is the danger of *obscurity*, a fault which cannot be avoided without extreme care, owing to the uninflected nature of our language.

All these difficulties and dangers are quite as real, and require as much attention, and are fit subjects for practical teaching in our schools, quite as much as many points which, at present, receive perhaps an excessive attention in some of our text-books. To use the right word in the right place is an accomplishment not less valuable than the knowledge of the truth (carefully recorded in most English Grammars, and often inflicted as a task upon younger pupils) that the plural of *cherub* is *cherubim*, and the feminine of *bull* is *cow*.

To smooth the reader's way through these difficulties is the object of the first three Parts of this book. Difficulties connected with Vocabulary are considered first. The student is introduced, almost at once, to *Synonyms*. He is

taught how to *define* a word, with and without the aid of its synonyms. He is shown how to *eliminate* from a word whatever is not essential to its meaning. The processes of *Definition* and *Elimination* are carefully explained: a system or scheme is laid down which he can exactly follow; and examples are subjoined, worked out to illustrate the method which he is to pursue. A system is also given by which the reader may enlarge his vocabulary, and furnish himself easily and naturally with those general or abstract terms which are often misunderstood and misused, and still more often not understood and not used at all. Some information is also given to help the reader to connect words with their roots, and at the same time to caution him against supposing that, because he knows the roots of a word, he necessarily knows the meaning of the word itself. Exercises are interspersed throughout this Part which can be worked out with, or without, an English Etymological Dictionary,¹ as the nature of the case may require. The exercises have not been selected at random; many of them have been subjected to the practical test of experience, and have been used in class teaching.

The Second Part deals with Diction. It attempts to illustrate with some detail the distinction — often ignored by those who are beginning to write English, and sometimes by others also — between the Diction of Prose, and that of Poetry. It

¹ An Etymological Dictionary is necessary for pupils studying the First Part. Chambers's or Ogilvie's will answer the purpose

endeavors to dissipate that excessive and vulgar dread of tautology which, together with a fondness for misplaced pleasantry, gives rise to the vicious style described above. It gives some practical rules for writing a long sentence clearly and impressively; and it also examines the difference between slang, conversation, and written prose. Both for translating from foreign languages into English, and for writing original English compositions, these rules have been used in teaching, and, we venture to think, with encouraging results.

A Chapter on Simile and Metaphor concludes the subject of Diction. We have found, in the course of teaching, that a great deal of confusion in speaking and writing, and still more in reading and attempting to understand the works of our classical English authors, arises from the inability to express the literal meaning conveyed in a Metaphor. The application of the principle of Proportion to the explanation of Metaphor has been found to dissipate much of this confusion. The youngest pupils readily learn how to "expand a Metaphor into its Simile;" and it is really astonishing to see how many difficulties that perplex young heads, and sometimes old ones too, vanish at once when the key of "expansion" is applied. More important still, perhaps, is the exactness of thought introduced by this method. The pupil knows that, if he cannot expand a metaphor, he does not understand it. All teachers will admit that to force a pupil to see that he does not understand any thing is a great

stride of progress. It is difficult to exaggerate the value of a process which makes it impossible for a pupil to delude himself into the belief that he understands when he does not understand.

Metre is the subject of the Third Part. The object of this Part (as also, in a great measure, of the Chapter just mentioned belonging to the Second Part) is to enable the pupil to read English Poetry with intelligence, interest, and appreciation. To teach any one how to read a verse so as to mark the metre on the one hand, without on the other hand converting the metrical line into a monotonous doggerel, is not so easy a task as might be supposed. Many of the rules stated in this Part have been found of practical utility in teaching pupils to hit the mean. Rules and illustrations have therefore been given, and the different kinds of metre and varieties of the same metre have been explained at considerable length.

This Chapter may seem to some to enter rather too much into detail. We desire, however, to urge as an explanation, that in all probability the study of English metre will rapidly assume more importance in English schools. At present, very little is generally taught, and perhaps known, about this subject. In a recent elaborate edition of the works of Pope, the skill of that consummate master of the art of epigrammatic versification is inipugned because in one of his lines he suffers *the* to receive the metrical accent. When one of the commonest customs (for it is in no sense a license) of English poets — a custom sanctioned by Shakspeare,

Dryden, Milton, Wordsworth, Byron, Shelley, and Tennyson — can be censured as a fault, and this in a leading edition of a leading poet of our literature, it must be evident that much still remains to be done in teaching English Metre. At present this Part may seem too detailed. Probably, some few years hence, when a knowledge of English Metre has become more widely diffused, it will seem not detailed enough.

The Fourth Part (like the Chapter on Metaphor) is concerned not more with English than with other languages. It treats of the different Styles of Composition, the appropriate subjects for each, and the arrangement of the subject-matter. We hope that this may be of some interest to the general reader, as well as of practical utility in the higher classes of schools. It seems desirable that before pupils begin to write essays, imaginary dialogues, speeches, and poems, they should receive some instruction as to the difference of arrangement in a poem, a speech, a conversation, and an essay.

An Appendix adds a few hints on some Errors in Reasoning. This addition may interfere with the symmetry of the book; but if it is found of use, the utility will be ample compensation. In reading literature, pupils are continually meeting instances of false reasoning, which, if passed over without comment, do harm, and, if commented upon, require some little basis of knowledge in the pupil to enable him to understand the explanation. Without entering into the details of formal Logic, we have found it possible to give pupils some few hints which have appeared to help them.

The hints are so elementary, and so few, that they cannot possibly delude the youngest reader into imagining that they are any thing more than hints. They may induce him hereafter to study the subject thoroughly in a complete treatise, when he has leisure and opportunity ; but, in any case, a boy will leave school all the better prepared for the work of life, whatever that work may be, if he knows the meaning of *induction*, and has been cautioned against the error, *post hoc, ergo propter hoc*. No lesson, so far as our experience in teaching goes, interests and stimulates pupils more than this ; and our experience of debating societies, in the higher forms of schools, forces upon us the conviction that such lessons are not more interesting than necessary.

Questions on the different paragraphs have been added at the end of the book, for the purpose of enabling the student to test his knowledge of the contents, and also to serve as home lessons to be prepared by pupils in classes.¹

A desire, expressed by some teachers of experience, that these lessons should be published as soon as possible, has rather accelerated the publication. Some misprints and other inaccuracies may possibly be found in the following pages, in consequence of the short time which has been allowed us for correcting them. Our thanks are due to several friends who have kindly assisted us in this task, and who have also

¹ Some of the passages quoted to illustrate style are intended to be committed to memory and used as repetition-lessons. — See pp. 180, 181, 212, 237, 238, etc.

aided us with many valuable and practical suggestions. Among these we desire to mention Mr. Joseph Payne, whose labors on Norman French are well known; Mr. T. G. Philpotts, late Fellow of New College, Oxford, and one of the Assistant Masters of Rugby School; Mr. Edwin Abbott, Head Master of the Philological School; Mr. Howard Candler, Mathematical Master of Uppingham School; and the Rev. R. H. Quick, one of the Assistant Masters of Harrow School.

In conclusion, we repeat that we do not wish our book to be regarded as an exhaustive treatise, or as adapted for the use of foreigners. It is intended primarily for boys, but, in the present unsatisfactory state of English education, we entertain a hope that it may possibly be found not unfit for some who have passed the age of boyhood; and in this hope we have ventured to give it the title of *English Lessons for English People*.

SHORT TABLE OF CONTENTS.

PART I. — VOCABULARY.		PAGE
Chapter I.	Words defined by Usage	1
Chapter II.	Words defined by Derivation	21
PART II. — DICTION.		
Chapter I.	Diction of Poetry	54
Chapter II.	Diction of Prose	88
Chapter III.	Faults in Diction	104
Chapter IV.	Metaphorical Diction	127
PART III. — METRE.		
Chapter I.	Metre in General	145
Chapter II.	Dissyllabic Metre	193
Chapter III.	Trisyllabic Metre	214
PART IV.		
	Hints on Selection and Arrangement	222
APPENDIX.		
	Hints on some Errors in Reasoning	261
	Table of Consonants	291
	Questions and References to Exercises	293

CONTENTS.

PART I.

CHAPTER I.

WORDS DEFINED BY USAGE.

	PARAGRAPH
The Process of Definition explained	1-6
Synonyms	7, 8
Anonyms	9, 10
General, or Abstract, Terms	11
Classification of Words	12

CHAPTER II.

WORDS DEFINED BY DERIVATION.

The Use of Derivation	13
The Danger of Pedantry	14
Hybrids	15
Latin Prefixes	16
Greek Prefixes	17
Teutonic Prefixes	18
Noun Affixes	19
Adjective Affixes	20
Verbal Affixes	21

	PARAGRAPH
Derivation, insufficient by itself	22
Latin Roots	23
Greek Roots	24
Grimm's Law	25
Classification of Consonants	26
Grimm's Law exemplified	27
Other Changes of Consonants	28
Contraction and Extension of Words	29, 30
Liquid Changes and Assimilation of Vowels	31, 32
Changes of Meaning in Derivation	33
The Law of Change	34
The Law of Contraction	35
The Law of Metaphor	36
The Law of Extension	37
The Law of Deterioration	38
The Law of Amelioration	39

PART II.

CHAPTER I.

POETIC DICTION.

Poetic Diction	40
" " is Archaic	41
" " is Picturesque	42
" " uses Epithets for Things	42 <i>a</i>
" " uses Ornamental Epithets	42 <i>b</i>
" " uses Essential Epithets	42 <i>c</i>
" " is averse to Lengthiness	43 <i>a</i> , 43 <i>b</i>
" " is euphonious	43 <i>c</i>
" " Characteristics of, exaggerated	44
" " Different Styles of	45
The Elevated Style (Paradise Lost)	46
Grotesqueness, Bombast	47, 48

CONTENTS.

xix

	PARAGRAPH
Tameness, Bathos	49
Misapplication of Elevated Style (Pope's <i>Odyssey</i>)	50
The Graceful Style (Tennyson)	51
Pedantry, Conventionalism	52
Deficiency of Grace	53
The Forcible Style (Shakspeare)	54
Coarseness	55
The Want of Force	56
The Simple Style	57
Childishness	58

CHAPTER II.

THE DICTION OF PROSE.

The Diction of Prose	59
Impassioned Prose	60
Exceptional Poetic Prose	61
Speech the Guide to Prose	62
Difference between Speech and Prose	63
Writing more exact than Speech	64
Writing less brief than Speech	65
Writing less varied in Construction than Speech	66

CHAPTER III.

FAULTS IN DICTION AND THEIR REMEDIES.

Slang	67
Technical Slang	68
Fine Writing	69
Patch-work	70
The Antidote for Tautology	71
Obscurity, from Misarrangement	72
Obscurity, from Ambiguous Words	73
The Antidote for Obscurity	74
The Rhetorical Period	75

CHAPTER IV.

SIMILE AND METAPHOR.

	PARAGRAPH
A Simile	76, 77
Compression of Simile into Metaphor	78, 79
Implied Metaphor, the Basis of Language	80
Metaphor expounded	81
Personification, cannot be expounded	82-84
Personification analyzed	85
Personal Metaphor, natural and convenient	86
Pseudo-Metaphors and Hyperbole	87
Confusions of Similarity	88
Good and bad Metaphors	89
" " Personifications	90

PART III.

CHAPTER I.

METRE.

Rhythm, when appropriate	91
Metre, when appropriate	92
Prose and Poetry in Shakspeare	98
Didactic Poetry	94
Language Metrical and Unmetrical	95
Metre, Different Kinds of	96
Names of Feet	97
Accent	98
Emphasis	99
Accent favors Dissyllabic Metre	100
Accent in Trisyllables and Monosyllables	101
Pope's Use of the Unemphatic Accent	102
Dubious Monosyllabic Accent	108
The Third Accent often Unemphatic in Pope	104
The Purpose of Unemphatic Accents	105

	PARAGRAPH
Emphatic Accents	106
The Number of Unaccented Syllables in each Foot	107
The Prevalent Foot	108
Rhyme	109
Faults in Rhyming	110
Double Rhyme	111
Quantity	112
Effect of Quantity, exaggerated.	118
Slurred Syllables	114
Pause in Blank Verse	115
Pause in Pope	116
Pause in Dryden	117
Compensation of Pauses	118
Introductory Pause	119
The Pause in Descriptive Poetry	120
The Pause at the end of the Line	121
Alliteration	122
Concealed Alliteration	123
Early English Alliterative Poetry	124
Influence of Early English Poetry	125
Alliteration in Elizabethan Authors	126
Milton's Alliteration	127
Vowel Alliteration	128
Influence of Early English Poetry on the Initial Foot	129

CHAPTER II.

DISSYLLABIC METRE.

Lines with One Accent	130
" " Two Accents	131
" " Three Accents and Six Accents (Alexandrine)	132
Iambic with Four Accents	133
Trochaic with Four Accents	134
Iambic with Five Accents	135
" " Trisyllabic Variation in	136
" " Elision in	137

	PARAGRAPH
Iambic with Five Accents Trochaic Variation in	138
" " with Rhyme	139
" " in Rhyming Narrative	140
Trochaic with Five Accents	141
Spenserian Stanza, and Sonnet	142

CHAPTER III.

TRISYLLABIC METRE.

Trisyllabic Metre, Early Use of	143
" " Effect of	144
" " Scansion of	145
Anapæst with Two Accents	146
" " Three Accents	147
" " Four Accents	148
Dissyllabic and Trisyllabic Metre, Confusion between	149
Classical Metres	150

PART IV.

HINTS ON SELECTION AND ARRANGEMENT.

Difference between Scientific and Non-Scientific Composition	151
Non-Scientific Composition, Subdivision of	152
Selection in Conversation	153
Selection in Oratory	154
Selection in Didactic Composition	155
Selection in Imaginative Literature	156
Limit of Fiction	157
Imaginative Literature dealing with History	158
Unity of Feeling	159
Selection in Dramatic Poetry	160
Arrangement in Argument	161

CONTENTS.

xxiii

	PARAGRAPH
Argument in Oratory	162
Argument in Didactic Composition	163
Arrangement in Oratorical Narration	164
Arrangement in Didactic Narration	165
Arrangement in Imaginative Narration	166
Construction of a Plot	167
Different kinds of Interest	168
Incidents interesting in themselves	169
Incidents that illustrate Character	170
Idyllic Incidents	171
Epic Incidents	172

APPENDIX.

HINTS ON SOME ERRORS IN REASONING.

Use of Logic in Literature	173
Sources of Knowledge :	
I. Personal Observation	174
II. Induction	175
III. Deduction	176
Sources of Error :	
I. Prejudice	177
II. Mal-Observation	178
III. False Induction	179
IV. Confusion	180
V. False Ratiocination	181
Personal Observation and Prejudice	182
Induction by Enumeration	183
Induction always incomplete	184
Induction with Experiment	185
Induction without Experiment	186
Partial Induction	187
Analogy meaning Likeness	188
" " Similarity of Relations	189

	PARAGRAPH
The Argument from Analogy	190
Deduction, Technical Terms of	191
A Syllogism implies Inclusion	192
Illustration of the Inclusion of the Syllogism	198
Ambiguous Case	194
Propositions of Identity	195
Ambiguity of Predicate	196
Conversion of Propositions	197
Denial of the Antecedent	198
The Error of the Suppressed Premise	199
The Error of the Variable Middle	200
The Error of the Forgotten Condition	201
Ignoratio Elenchi	202
Begging the Question ; Reasoning in a Circle	203
Definitions	204
Definition and Description	205
Essentials and Accidents	206
Mathematical Certainty	207
Probable Propositions	208

	PAGE
Table of Consonants	291
Questions and References to Exercises	298

ENGLISH LESSONS.

FIRST PART.

CHAPTER I.

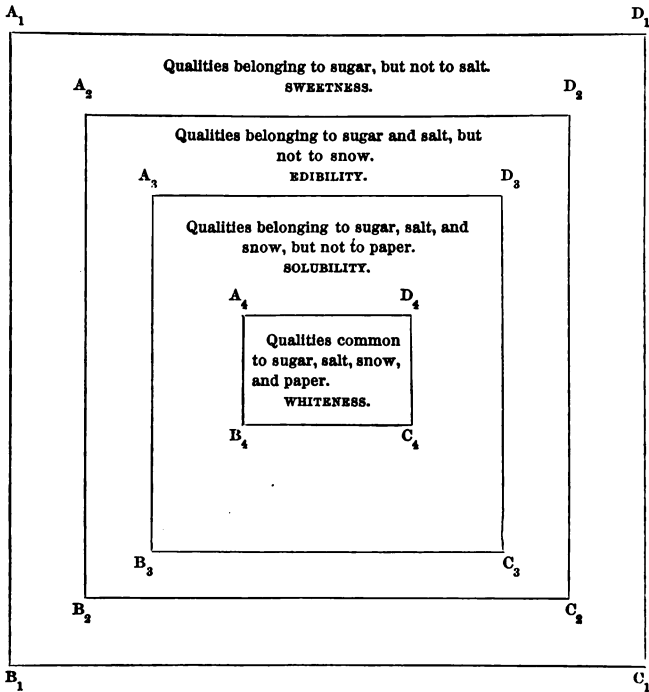
WORDS DEFINED BY USAGE.

1. The Method of Induction. — The natural way to discover the meaning of a word in our native language is the method of induction.¹ We hear a word, *e.g.* *oppression*, repeated in a certain context in such a way as to give us, as we think, some approximate notion of its meaning, say, *violence*; then we hear it again in different context, and perceive that it cannot mean exactly *violence*; it seems to mean *injustice*: but again some further mention of the word makes it evident that, though *oppression* is always *unjust*, yet it is not identical with *injustice*. If we live in society where the word is often and correctly used, or if we read the works of accurate authors, we shall in course of time reject incorrect notions of the word, and arrive at its exact meaning. This process of rejection may be technically called *elimination*. The process by which, by *introducing* the different instances in which a word occurs, we arrive at the meaning which the word has in every instance, is called “The *Method of Induction*.”

¹ See paragraph 175.

2. Elimination and Definition.— Suppose the square $A_1 B_1 C_1 D_1$ to represent our first notion of a word. When we reject or eliminate some part of this notion as being inaccurate, we contract our square; we draw the *boundaries* more closely; in other words, we *define*.

This process of elimination is unconsciously used in the discovery of the meaning of the simplest word in our native language. The following example should be studied and reproduced with the diagram.



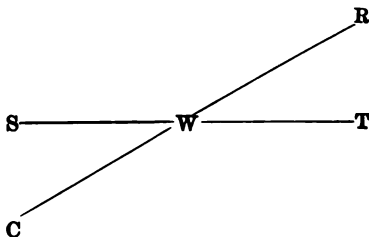
How does a child discover what is meant by *white*?

He perhaps hears that sugar is white, and he hence infers that *white* has something to do with sugar. Let the square $A_1 B_1 C_1 D_1$ represent this quality of sugar, what particular quality of sugar does *white* represent? Perhaps 'sweet.' But presently he hears that "salt is *white*." Then *white* can have nothing to do with 'sweetness,' since salt is not 'sweet.' Hence the child *eliminates* 'sweetness,' which is peculiar to sugar, and narrows the square to $A_2 B_2 C_2 D_2$. "Whiteness is something common to sugar and salt." What is this common quality? Both sugar and salt are good to eat. Perhaps then *white* means 'good to eat.' But he finds snow called *white*, and snow is not 'good to eat.' Hence he eliminates the quality of 'edibility,' and narrows the square a second time to $A_3 B_3 C_3 D_3$, which represents qualities common to sugar, salt, and snow. Sugar, salt, and snow all melt in water. Perhaps then *white* means 'able to melt.' But, lastly, paper is called *white*, and paper cannot melt. The last elimination of 'solubility' is therefore made, and the square is narrowed to $A_4 B_4 C_4 D_4$, which represents qualities common to sugar, salt, snow, and paper. These qualities (those at least that are obvious to a child) are so few that in all probability the child would now hit upon the most obvious of them, *whiteness*.

This process of induction and elimination, though it draws the boundaries closer round the thing to be defined, does not completely define it in the case above mentioned and in many other cases. $A_4 B_4 C_4 D_4$ *includes* whiteness, but it also includes *visibility*, *tangibility*, and other qualities common to sugar, salt, snow, and paper. It would have been a *final definition* if we had said, "whiteness is the color of snow," for that definition would not have included any thing beside whiteness.

A definition is a description separating the thing defined from all other things.

3. How can we attain to a final definition?—When the thing to be defined belongs to a certain class, we can mention the class, and then the qualities which distinguish it from other things in the same class. This will be a *final definition*, and may be illustrated by a diagram. *Whiteness* belongs to



the class of colors. Draw C R to represent the class *color*. Whiteness is somewhere or other in C R. Now draw another line, S W T, representing *salt* and intersecting C R in W. The point W is definitely fixed by the intersection of the two lines, and it represents the color of salt, or *whiteness*.

Caution: a definition, if it be not based upon usage, may be very useless even though it be correct. Thus, "man is a cooking animal" (even supposing this to be a correct and final definition), is by no means so useful a definition as one based upon the intellect or moral sense, or upon some other faculty supposed to be peculiar to man. Such definitions are liable to be not only useless, but incorrect. Hence all the definitions of children, not being based upon sufficient knowledge, and not being subjected sufficiently to the eliminating

test, are imperfect. Thus a child might define a cat as "a striped quadruped," which would include the zebra. In much the same way Plato is said to have defined man as "a featherless biped," a definition which was at once ridiculed by Diogenes, who exhibited a plucked cock to the philosopher's disciples.

4. Necessity of Elimination before Definition.— Since a definition is final, and elimination a long and often imperfect process, it may be asked, Why eliminate? The answer is, In order to define. Definition is simple when we know the class and the defining peculiarities of the thing to be defined. But how if we do not know them? Take as an example the definition of the word *oppression*. Suppose we say, "Since oppression involves some kind of pain to the sufferer, *pain* shall be selected as the *class*; and since it is always the *strong* who oppress the *weak*, that shall be selected as the *distinguishing peculiarity*." We therefore define oppression as "*pain* inflicted by the *strong* on the *weak*." It will soon be evident that this definition will not bear the test of usage. "The father *oppressed* his son for telling a falsehood" would be an absurd expression, and would show that our definition is faulty. If we had used the test of this and a few other sentences before defining, we should have escaped this error. We should have seen that *punished* not *oppressed* was the correct word in the above sentence, and we should have *eliminated* "punishment."

5. Sentences of Elimination.— Having first made some rough kind of approximation to the meaning of the word to be defined, we can construct sentences containing the word, and from these sentences our knowledge of English idiom

will at once enable us to determine whether the approximate meaning requires to be further limited, and in what direction. These sentences may be called *sentences of elimination*, because they help us to eliminate from the first rough approximate definition whatever is not essential to the word.

6. Approximation. — Care should be taken that the approximate definition should be too broad rather than too narrow. For instance, if we are going to define *oppression*, we must not take *violence* as an approximation, for all *oppression* is not *violence*; some conduct is *oppressive*, and yet not *violent*; *violence* is therefore too narrow. But all *oppression* is *injustice*, and *injustice* will therefore serve as a first approximation. Any word that can stand as a predicate in a sentence where the word to be defined, preceded by “all,” e.g. “all oppression” is the subject, will serve as a first approximation.

Now let us take a few sentences describing unjust conduct, and let us use the word *oppress*. (1) “The tenant *oppressed* his landlord by defrauding him of his rent.” We feel that this is incorrect, for oppression is exerted by a superior on an inferior, or by the strong on the weak. (2) “The highwayman *oppressed* the traveller by taking his purse.” This is incorrect, because *oppression* denotes conduct more public and self-reliant than the violence of a robber, who may at any time be caught and hung. (3) “The tyrant *oppressed* one of his body-guard by giving him a blow.” This is not correct, for *oppression* implies systematic injustice, not a single isolated action. Hence we eliminate from the broad approximation of *injustice* all *injustice* that is not (1) practised by the strong against the weak; (2) public and self-reliant; (3) systematic. The residuum, i.e. “injustice more or less

open and systematic, practised by the strong against the weak," is a fair definition of *oppression*. Here, as very often, more than two new notions are necessary for the purpose of defining.

7. Synonyms. — One word can seldom be explained (otherwise than very roughly) by any other single word in the same language. Even if at first two words are identical in meaning, as perhaps *pig* and *pork* originally were, there is a constant tendency (34) to differentiate their meanings.

It is true that the English language, more than any other, is open to the charge of such superfluity. There is perhaps little difference between *begin* and *commence*, *answer* and *reply*, *end* and *finish*. The former in each pair of words is Teutonic, the latter of Latin origin, and the one is very nearly an exact translation of the other. But even here, though the meaning is nearly the same, the use of the words is not the same. *Commence* requires the verbal noun after it, whereas *begin* can take the infinitive instead: "They *began to dance*," but "they *commenced dancing*." Moreover *begin* is far more colloquial than *commence*. *End* is used with impersonal subjects; "the day *has ended*," not "finished," but "I have finished." Again, *finish* refers more to the result produced; "I have now *ended* (not so well *finished*) forty years of toil," but "I have *finished* (not *ended*) the book." Lastly, *answer* is more colloquial, and may sometimes imply more of retort, than *reply*.

So few then are the exceptions, that we may lay it down as a rule that no English word can be perfectly explained by any other single word. If synonyms be used to mean words of similar meaning, then they have an existence: but if they mean words of precisely the same meaning, then synonyms rarely or never occur.

Def. Synonyms are words that have not the same, but similar, meanings.

8. The use of Synonyms in defining.—In eliciting the exact meaning of a word we are naturally brought into contact with synonyms. It is by eliminating synonyms that we draw nearer to the meaning of the word to be defined. Thus we draw nearer to the meaning of *oppression* by saying it is not the same as *violence*, or *cruelty*, or *injustice*. Each of these eliminations teaches us something, whereas we should learn nothing from saying “*oppression* is not the same as *fun*.” One way then of preparing ourselves for the task of defining a word is to jot down a group of synonymous words. Thus, if we have to define *pride*, set down *vanity*, *conceit*, *arrogance*, *assurance*, *presumption*, *haughtiness*, and *insolence*. Then ascertain (1) what is the common quality pervading all these synonyms; (2) what are the special qualities in which *pride* differs from each of its synonyms. Thus (1) the common quality is “an exaggerated sense of one’s own worth as compared with the worth of others.” But (2) the *proud* man is more indifferent to the opinion of others than the *vain* man; he has a more solid foundation of merit than the *conceited* man; the *proud* man will wait to be honored, and will seldom presume upon his own merits, or upon the yielding nature of others; he is not so selfishly exacting as the *arrogant* man, not so open in betraying his defect as the *haughty* man, not so brutally unfeeling as the *insolent* man; he is far too dignified to be accused of *assurance*.

By this process we clear up the meaning not only of the word to be defined, but also of all the words in the synonymous group, and this with a brevity and an exactness which would be impossible if we took each word separately. The

following words are intended to be explained and defined in this way by reference to their synonyms. Sentences are to be constructed containing the word to be defined. Some of these sentences will be correct, and may be called *defining sentences*; others will be incorrect (requiring some synonym, and not the word to be defined), and may be called *eliminating sentences*.

GROUP OF SYNONYMS.	WORD TO BE DEFINED.
(1) Presumptuous, (2) Insolent, (3) Haughty, (4) Vain.	Proud.

Defining Sentences. { (1) He has reason to be *proud* of his discoveries, his son, etc.
(2) He was too *proud* to beg.

Eliminating Sentences. — (1) He was [1] enough to ask for the chief command. (Eliminates the *disposition to obtrude one's claims*.)
(2) The brutal [2] of the drunken and exacting soldiery alienated the natives. (Eliminates *brutal contempt for the rights of others*.)
(3) The general, when requested to lay down his arms, [3 ly] replied, "Come and take them." (Eliminates *contemptuous bearing*.)
(4) The poet's [4] induced him to take every opportunity of reciting his works. (Eliminates *desire for the admiration of others*.)

SUMMARY. — (1) *Pride* is a high opinion of the merits of one's self, or something connected with one's self. (2) It is

not pushing like *presumption*, not brutal like *insolence*, not openly contemptuous like *haughtiness*, not influenced by the desire of admiration like *vanity*.

GROUP OF SYNONYMS.	WORD TO BE DEFINED.
(1) Power, (2) Strength, (3) Force.	Authority.

Defining Sentences. { (1) *Authority* is respected by all who respect the laws.
(3) I am supported by the best authorities in this statement.

Eliminating Sentences. — (1) It is out of my [1] to oblige you. (Eliminates *power* in the sense of mere *ability*.)
(2) I give you full [1] to release him. (Here *authority* could be used, and the elimination fails, showing that *power* sometimes includes authority.)
(3) A horse has the [2] of seven men. (Eliminates *muscular power*.)
(4) The blow descended with [3]. (Eliminates *dynamic power*.)
(5) I yielded to [3], not to argument. (Eliminates *violence*.)

Summary. — (1) Authority is some kind of power. It is power resting upon right, and so, in a secondary sense, it is the weight rightfully attaching to a writer recognized as judicious. (2) It is not power in the sense of *ability*, not mere *muscular power*, not *dynamic power*, not *power founded on violence*.

GROUP OF SYNONYMS.	WORD TO BE DEFINED.
(1) Nation, (2) People, (3) Race, (4) Populace, (5) Population, (6) Family.	Tribe.

Defining Sentences. { (1) The nation of Israel was composed of twelve *tribes*.
(2) The Bedouin, Red Indian, finny *tribes*, etc.
(3) I hate the whole *tribe* of parasites.

Eliminating Sentences. — (1) The three great [1] of the ancient world represent respectively theology, philosophy, and law. (Eliminates *magnitude and organization*.)

(2) { This news was soon brought to the [2] on the shore. (Eliminates *people who are merely connected by being in the same place at a given moment*.)

{ The [2] of England ought to be proud of their national history. (Eliminates *people merely inhabiting the same territory*.)

(3) The English [2] is composed of several distinct [3]. (Eliminates *people connected by relationship, but not living together isolated from others*.)

(4) The clamor of the infuriated [4] drowned the voice of the more respectable part of the nation. (Eliminates *people considered contemptuously*.)

(5) The [5] of London is about three millions and a quarter. (Eliminates *people considered numerically*.)

(6) The [6] is the most natural combination of individuals. (Eliminates *people having the same father and mother*.)

Summary. — (1) A tribe is a number of people (secondarily, of animals) connected together. (2) The connection of a tribe is not on so vast a scale, nor so complicated, as that of a *nation*; it is not a connection of mere *place*; not of *mere relationship, without connection of place*; a tribe is not *people considered contemptuously*; not *people considered numerically*; not *people living together and having the same father or mother*. The connection is a common habitation and common ancestry, and metaphorically a “family likeness.”

The following words can be defined as above : —

GROUP OF SYNONYMS.	WORD TO BE DEFINED.
Total, whole, entire,	Complete.
Bravery, courage, gallantry,	Fortitude.
Aware,	Conscious.
Un-natural, non-natural,	Super-natural.
Religious, holy,	Pious.
Obvious, clear,	Evident.
Customary, fashionable,	Conventional.
Intelligent, clever, sensible,	Wise.
Truthfulness, accuracy, correctness,	Veracity.
Imagination,	Fancy.
Reason, intellect,	Understanding.
Comprehend, understand,	Apprehend.
Consciousness, (a) sense (of),	Perception.
Anger, vexation, annoyance, wrath,	Resentment.
Bold, stout-hearted, courageous,	Brave.
Gentle, tender, kind,	Mild.
Shy, meek, retiring, bashful,	Humble.
Wisdom, learning, acquaintance,	Knowledge.
Aid, help,	Assist.
Pardon, pass over,	Forgive.

GROUP OF SYNONYMS.	WORD TO BE DEFINED.
Description, explanation,	Definition.
Notorious, illustrious, renowned, well- known, notable,	Famous.
Agreement, compact,	Convention.
Useful, advantageous,	Expedient.
Adoration, homage,	Worship.
Thoughtful, far-sighted,	Prudent.
Statesman,	Politician.
Superfluous, needless,	Unnecessary.
Harmless, innocuous,	Innocent.
Examine, inquire into,	Investigate.
Distinguish,	Discriminate.
Discover, reveal, uncover,	Invent.
Just,	Virtuous.
Temperance,	Self-control.
Crime, fault, vice, immorality,	Sin.
Novel, independent,	Original.
Influence,	Ascendency.
Autocrat, despot,	Monarch.
Repentance,	Remorse,
Hasty, premature,	Precipitate.
Occurrence, event,	Circumstance.
Affectionate,	Loving.
Pain, grief, sorrow, agony,	Anguish.
Adversity, calamity, misery,	Tribulation.
Plan, project, step,	Measure.
Object,	Purpose.
Scoff,	Sneer.
Wit,	Humor.
Frank, naive,	Ingenuous.
Lampoon,	Satire.
Jocose, funny, ludicrous,	Ridiculous.

9. **Anonyms.** — In defining words, and distinguishing between different shades of the same meaning, we sometimes stumble upon a notion that is not expressed by any single English word. Such notions have *no names*, and may therefore be called *anonyms*.

10. **How to find Anonyms.** — Differences of meaning often spring from differences of degree in the same quality. A good many qualities, such as *bravery*, *humility*, may be treated as being *means* between *extremes* of excess or defect. Too much *bravery* may be called *rashness*, the extreme of excess; too little may be called *cowardice*, the extreme of defect. And so of *humility*.

EXCESS.	MEAN.	DEFECT.
Rashness. Servility.	<i>Bravery.</i> <i>Humility.</i>	Cowardice. Pride, or Haughtiness.

It will be good practice to arrange a number of words in this way. But we shall soon find that among these words there are some which cannot be arranged in complete triplets, One or more of the three terms cannot be inserted, not having any name. Thus, virtuous anger against ill-doing, which we call *resentment*, may on the side of excess become *relentlessness*, but we have no name to express the defect.

EXCESS.	MEAN.	DEFECT.
Relentlessness.	<i>Resentment.</i>	Anonym.

Sometimes we may have one of the *extremes* given us in order to determine the corresponding *extreme* and the *mean*. Thus, if we have given us *fickleness*, *reserve*, and *ambition* :

EXCESS.	MEAN.	DEFECT.
<i>Fickleness.</i> <i>Loquacity.</i> <i>Ambition.</i>	Versatility. Frankness. Anonym, ¹ (proper ambition).	Obstinacy. <i>Reserve.</i> Anonym, (unambitious).

Where we can find no names for the extreme or mean, we can sometimes fill up the vacancy with some foreign word. But even where we cannot do this, it is useful as well as interesting to note what qualities (very often faults or virtues) have not been recognized by the national language as sufficiently common or important to deserve names.

It may be also noticed that language is deficient in those terms which express the mean or average. The extremes strike us, and therefore gain priority in naming. Thus we have no one word to denote the mean between *swift* and *slow*, *big* and *little*, *clever* and *dull*, *deep* and *shallow*. Hence the word denoting excess is generally used to denote the average. Thus the word *magnitude* is used for *size*, and even qualified by "smallest" in—

This pendent world in *bigness*² as a star
Of *smallest magnitude* close by the moon.

MILTON, *P. L.*, II. 1053.

¹ Sometimes *emulation*.

² Words ending in *-ness* are rarely used in this sense to denote an average. We say *speed*, not *swiftness*; *magnitude*, not *greatness* or *bigness*; *ability*, not *cleverness*; *depth*, not *deepness*.

Exercises.

(1) Give the *extremes* of: patient, just, industrious, dignified, lively, ornate, peaceable, sober, simplicity, faithful, gentle, natural (applied to style), forcible (applied to style), cheerful, conscientious, tasteful, judicious, self-respect, straightforward, meek.

(2) Give the other *extreme*, and the mean of: sly, meddling, impetuous, covetous, pedantic, *mean*, inquisitive, parsimonious, coarse, cruel, selfish, credulous, reserve, avarice, suspicious, passionate, childish, impudent, quarrelsome, hypocrisy.

11. Generalizing. — To increase one's vocabulary does not always imply increasing the number of one's notions. The technical words of a railway engineer—for example, such as *sleeper*, *shunt*, etc.—may express objects or actions that we have often previously noticed. Similarly, to be able to distinguish between a *flock* of sheep or birds, a *herd* of oxen or swine, a *covey* of partridges, and a *swarm* of flies, need not be intellectually improving. But to learn the meanings and uses of more *general* words, especially those that represent the operations of the mind, is often accompanied by another kind of learning: we gain new notions, at the same time, with the new words. Thus we are all in the habit of using the words *sight*, *hearing*, *taste*, etc., denoting the several faculties of sense particularly, but not many use the general word *sensation*, and for want of this word many do not grasp the notion. The same may be said of such words as *substance*, *incorporeal*, *art*, *science*, *culture*, *literature*, *politics*, *government*. Of these words many persons never succeed in grasping the meaning.

Instead of these general or abstract terms, they take some particular or concrete term that is included in the general term, and they substitute this imperfect meaning for the

reality. Thus, many, whenever they use the word *science*, think of some one of those sciences which are called "natural," associating the word with "chemistry" or "botany," and they are consequently quite unprepared for such an expression as "the science of philology or psychology." It will therefore be a valuable exercise to perform the reverse process to that which we have been describing above, and to *generalize* as well as to define. In *generalizing*, we *take away* (abstract) that which is peculiar to the individual, and leave that which is common to the class (*genus*), or *general*. Thus, motion round our own planet is peculiar to the moon. *Abstract* that, and what remains is motion round any planet, which gives us the *generic* term "satellite," including Saturn's moons as well as ours.

Examples. — Moon is included in (1) satellites; satellites in (2) planets; planets in (3) heavenly bodies. Weight, (1) the attraction of the earth; (2) the attraction of every particle of matter by every other; (3) laws of nature. A circle is included in (1) conic sections; (2) curves; (3) figures; (4) lines. Corn, (1) vegetable; (2) product. Sword, (1) weapon; (2) instrument. County-court, (1) judicature; (2) institution. Policeman, (1) executive; (2) government. A shilling, (1) money; (2) currency.

Another kind of generalizing consists in giving a name to some quality common to two or three objects. Thus "the quality of giving light" is common to a lamp and the sun. We might try to express it by *bright*. But a looking-glass is *bright*, and yet does not give light of its own, like the sun. We therefore require another word. We might invent "light-bearing," but the English language generally prefers to express such compound words in Latin or Greek, and so we

say "luminiferous." In the same way, "that which concerns the mind" is expressed by the Latin *mental*; "that which pertains to the material objects of nature" is expressed by the Greek *physical*; the work which any thing animate or inanimate is fitted to perform is called *function*, and so on.

Exercises.—Some of these words are so important that it will be a valuable exercise to explain them for their own sakes; and, as they are not words in common use, reference to a dictionary may be allowed. (1) Explain, giving in each case a sentence containing the word:

Propensity, provisional, observation, theory, anticipation, realize, generalize, induction, abstraction, analysis, synthesis, deduction, categories, essentials, accidents, reaction, organization, modification, periodical, maximum, minimum, residuum, definite, predicate, parallelism, social, tendency, volition, empirical, abstract, concrete, eclectic, esoteric, æsthetic, individuality, identity, ethics, metaphysics.

(2) Give names to express "occurring exactly at the same time," "living about the same time," "liability to combustion," "the power of lasting," "able to be understood," "the power of not being pierced," "a centre about which additional matter may be collected," "the recurring path of a planet," "in the act of recovering from illness."

12. Classification of Words.—The method last mentioned suggests a very useful exercise. Take some general notions, such as *time, space, action, quantity, boundary, motion, thought, speech, mind, body, substance*. Each of these will have a great number of dependent notions, which can be well learned by taking them in groups that show the necessity of each word, and its connection with the rest of the group.

Take *time*, for example. We want words to apply to occurrences that happen at the same time (simultaneous), to those that happen in the same period (contemporary), that which is only for a time (temporary), only for a short time (momentary), for all time (eternal), too soon (premature), at the right time (seasonable), very long ago (ancient), the present as compared with antiquity (modern), the time between antiquity and modern times (mediæval).

Next take *motion*. That which causes motion (force), motion forward (progress), backward (retrogression), upward (elevation), downward (depression), step by step (gradation), the rate of motion (velocity), increased motion (acceleration), diminished (retardation), the tendency of any thing to cause motion in another thing towards itself (attraction), the sudden communication of motion (impulse), motion asunder (disjunction), motion resulting in impact (collision), hasty and inconsiderate motion (precipitation), the tendency to move downwards (gravitation), motion increasing the space occupied (extension), motion diminishing it (compression, contraction), motion recovering the original bulk (elasticity), the neutralization of each other caused by opposite tendencies to motion (equilibrium), the motion resulting from a number of tendencies to motion in different directions (resultant), liability or non-liability to motion (mobility, immobility), harmonious motion (rhythm), motion from different quarters to a single point (concentration), property of not moving of itself (inertia), the science of motion (dynamics), the science relating to the motion of water (hydro-dynamics).

A few general rules may be given for the collection of a group. After the central word, for example *think*, has been mentioned, we may ask the questions, How, when, and where does the thing denoted principally manifest itself? We may

think rapidly (quick-thoughted), beforehand (fore-thought), out of sight of an object before seen (remember, recall). Then, what is its object or objects? We can think of our own deeds, thoughts, etc. (consciousness), of one thing at a time (concentration). Of course different questions will be suitable to different notions. Treating of a science, we should above all ask, About what? What are the different subjects which have divided science into different departments? An emotion, *e.g.* *anger*, would on the other hand suggest, Caused by what motive? And the next question would be, In what degree? Subjoined are two examples.

(1) Think.

How? Deeply (meditate, muse, reflect), sadly (brood, mope), quickly (quick-thoughted), slowly (dull), rightly (sensible), logically (reasonable), with tact (judicious).

When? Beforehand (fore-thought, anticipation), too late (after-thought, memory), as a preparation for action (plan, project), at the right moment (presence of mind).

Where? Out of sight of the object thought of (imagine, remember), with others (consult).

Of what? Of one's own deeds or thoughts (consciousness), of one thing at a time (concentration), of trifles (frivolity), of nothing but the immediate present (imprudence, improvidence), of two or more objects set side by side (compare, contrast, ponder, estimate, judge, doubt, perplexity), of one proposition as necessarily resulting from others (deduce, induction, infer, reason, conclude, logic).

Faculty of thinking. Thought, reason, intellect, understanding.

(2) Anger.

Excited by what? By the sense of personal wrong and the desire of revenge (vindictiveness), by the sense of wrong without thought of self (resentment), by some slight fault (vexation), by inconvenience or disappointment (annoyance).

When? Lasting (displeasure), too long (relentless, sulky, unforgiving), too soon (choleric, irascible, passionate, irritable).

To what degree? Too much (fury, rage, passion), too little (impassible, indulgent, fond, tame, spiritless).

CHAPTER II.

WORDS DEFINED BY DERIVATION.

13. The method of explaining a word by deduction.—

When we have ascertained the meaning of a word by the method of induction, it is sometimes of use to confirm or narrow still further our definition by another method,—the method of deduction.¹ Many of our least familiar words are derived directly from Latin and Greek words; others, from Latin through the French. By taking such compound English words to pieces, and translating their foreign roots into English, we can often deduce the exact meaning of the compound word. Thus, by knowing that *ge* is Greek for “earth,” and that *-logy* often means “science,” we may see that “geology” means “science of the earth.” But this is not always a safe process, as will be shown in the next paragraph.

14. The danger of pedantry.—Some technical terms, it is true, especially those derived from Greek, such as *esoteric*, *eclectic*, *hyperbole*, etc., being confined to the use of the learned, have not experienced the fluctuation of popular inaccuracy, and retain their original meanings unchanged. But even here there is danger. “Astrology,” for instance, does not now mean the “science of the stars.” And of

¹ See paragraph 176.

<i>Amb-</i> , on both sides, around ;		amb-iguous, am-putate.
<i>Ante-</i> , ¹ before ;		ante-diluvian.
<i>Bis-</i> , } twice, two ;		bis-cuit, bi-lateral.
<i>Bi-</i> , }		bi-gamy.
<i>Circum-</i> , ² around ;		circum-spect.
<i>Con-</i> , ³		con-nect.
<i>Col-</i> before <i>l</i> ,	} with,	col-lect.
<i>Com-</i> „ <i>b</i> and <i>p</i> ,		com-bine, com-pact.
<i>Cor-</i> „ <i>r</i> ,		cor-rupt.
<i>Co-</i> before a vowel or <i>h</i> , or independent word,		co-eval, co-heir, co-partner.
<i>Contra-</i> , } against ;		contra-vene.
<i>Contro-</i> , }		contro-vert.
modified (French) into		
<i>Counter-</i> , against ;		counter-feit.
<i>De-</i> , down, from, off ;		de-duce, de-throne.
<i>Demi-</i> , half ;		demi-quaver.
<i>Dis-</i> ,	} apart, not ;	dis-join, dis-please.
<i>Di-</i> ,		di-vulge.
<i>Dif-</i> before <i>f</i> ,		dif-fer.
<i>En-</i> , a Gallicized form of <i>in</i> , ⁴ which see.		
<i>Ex-</i> ,	} out of, out ;	ex-press
<i>E-</i> before <i>d, n, l, m</i> ,		e-duce, e-nervate, e-nor-mous, e-lucidate, e-manate.
<i>Ef-</i> „ <i>f</i> ,		ef-fect.

¹ In the word *anti-cipate*, *ante* assumes the exceptional form *anti*, which must carefully be distinguished from the regular Greek *anti*, meaning “against.”

² *Circu-*, in *circu-it*, *circu-itous*.

³ *Coun-* in *coun-sel*, *coun-cil*, *coun-tenance*, derived through the French.

⁴ To be carefully distinguished from the regular Greek prefix *en-*, as in “en-cyclical.”

<i>Equi-</i> , equally ;		equi-distant.
<i>Extra-</i> , beyond (the bounds) ;		extra-vagant.
<i>In-</i> , modified into		in-vade.
<i>Il-</i> before <i>l</i> ,		il-lumināte.
<i>Im-</i> „ <i>p</i> , <i>m</i> ,	} in, into, on, against	im-press, im-merge.
<i>Ir-</i> „ <i>r</i> ,		(used with verb) ; ir-radiate.
Gallicized into		em-ploy, en-act, en-
<i>Em-</i> , <i>en-</i> , ¹		title,
<i>Lu-</i> before <i>h</i> and		in-human.
vowels,		
modified into	} not (used with ad-	il-legal.
<i>Il-</i> before <i>l</i> ,		jective) ; im-measurable.
<i>Im-</i> „ <i>m</i> , <i>p</i> ,		im-pendent.
<i>Ir-</i> „ <i>r</i> ,		ir-rational.
<i>Inter-</i> , ² Gallicized into	} between ;	inter-vention.
<i>Enter-</i> ,		enter-tain.
<i>Intro-</i> , within ;		intro-duce.
<i>Male-</i> ,	} ill ;	male-volent.
<i>Mal-</i> ,		mal-content.
<i>Manu-</i> , hand ;		manu-script.
<i>Non-</i> , not ;		non-entity.
<i>Ob-</i> , modified into	} in front of,	ob-stacle.
<i>Oc-</i> before <i>c</i> ,		oc-currence.
<i>Of-</i> „ <i>f</i> ,		against ; of-fend.
<i>Op-</i> „ <i>p</i> ,		op-pose.
<i>Omni-</i> , all ;		omni-potent.
<i>Per-</i> , ² through, thoroughly ;		per-fect.
<i>Post-</i> , after ;		post-pone.

¹ To be carefully distinguished from the regular Greek prefix *en-*, as in “en-cyclical.”

² *R* in *inter* and *per* becomes *l* in *intel-ligence* and *pel-lucid*.

<i>Pre-</i> , before ;		pre-cursor.
<i>Preter-</i> , past ;		preter-natural.
<i>Pro-</i> , Gallicized into	} forward, forth ;	pro-pose.
<i>Pur-</i> ,		pur-pose.
<i>Quadr-</i> , four ;		quadr-oon.
<i>Re-</i> ,	} back, again ;	re-duce.
<i>Red-</i> ,		red-eem.
<i>Retro-</i> , backwards ;		retro-spective.
<i>Se-</i> , apart, away ;		se-cede.
<i>Semi-</i> , half ;		semi-colon.
<i>Sub-</i> , modified into		sub-terraneous.
<i>Suc-</i> before <i>c</i> ,	} under ; or, up from under ;	suc-cor.
<i>Suf-</i> " <i>f</i> ,		suf-fer.
<i>Sug-</i> " <i>g</i> ,		sug-gest.
<i>Sup-</i> " <i>p</i> ,		sup-press.
<i>Sur-</i> " <i>r</i> ,		sur-render.
<i>Su(s)</i> " <i>s</i> ,		su(s)-pect.
<i>Super-</i> , Gallicized into	} above ;	super-fluous.
<i>Sur-</i> ,		sur-feit.
<i>Trans-</i> or <i>tra-</i> , ¹ across ;		trans-itive, tra-montane.
<i>Tri-</i> , thrice ;		tri-ple, tri-partite.
<i>Ultra-</i> , ² beyond, advance ;		ultra-liberal.
<i>Un-</i> ,	} one ;	un-animous.
<i>Uni-</i> ,		uni-form.

¹ Gallicized into *tres-* in *tres-pass*.

² In the word *ultra-montane* it has a prepositional force, but usually it is employed as an adjective or adverb, meaning "very" or "excessive."

17. Greek Prefixes.¹

<i>A-</i> , modified into	} without ;	a-pathy.
<i>An-</i> before vowels,		an-archy.
<i>Amphi-</i> , on both sides ;		amphi-bious.
<i>Ana-</i> , up, up to, according to ;		ana-lysis, ana-logy.
<i>Anti-</i> ,	} against, opposite to ;	anti-septic.
<i>Ant-</i> ,		ant-arctic.
<i>Apo-</i> ,	} from ;	apo-gee.
<i>Aph-</i> ,		aph-orism.
<i>Arch-</i> ,	} chief ;	arch-angel.
<i>Archi-</i> ,		archi-tect.
<i>Auto-</i> ,	} self ;	auto-crat.
<i>Aut-</i> before a vowel,		aut-opsy, aut-hentic.
<i>Cata-</i> ,	} down, thoroughly ;	cata-strophe.
<i>Cath-</i> ,		cath-edral.
<i>Cat-</i> ,		cat-egorical.
<i>Deca-</i> , ten ;		deca-gon.
<i>Di-</i> , ² two ;		di-phthong.
<i>Dia-</i> , through ;		dia-meter.
<i>Dys-</i> , ill ;		dys-peptic.
<i>Ec-</i> , modified into	} forth, out ;	ec-lectic.
<i>Ex-</i> before a vowel,		ex-orcism.
<i>En-</i> , modified into	} in, on ;	en-comium.
<i>Em-</i> before <i>m</i> , <i>b</i> , or <i>p</i> ,		em-phasis.
<i>El-</i> before <i>l</i> ;		el-liptical.
<i>Endo-</i> , within ;		endo-genous.
<i>Epi-</i> , modified into	} on ;	epi-taph.
<i>Ep-</i> before a vowel or <i>h</i> ,		epi-hemeral,
		ep-och.

¹ Use Etymological Dictionary. Explanation is purposely omitted.

² An erroneous distinction is often made in spelling the words *di-syllable*, and *tri-syllable*, by inserting an unnecessary *s* in the former.

<i>Eu-</i> ¹ well ;	eu-phony. [exo-teric.
<i>Exo-</i> ² outside ;	exo-genous, exo-tic,
<i>Hemi-</i> , half ;	hemi-stich.
<i>Hexa-</i> , six ;	hexa-meter.
<i>Hetero-</i> , different ;	hetero-geneous.
<i>Hepta-</i> , seven ;	hepta-gon.
<i>Hier-</i> , sacred ;	hier-archy.
<i>Holo-</i> , whole ;	holo-caust.
<i>Homo-</i> , together, similar ;	homo-geneous.
<i>Hydr-</i> , water ;	hydr-aulic.
<i>Hyper-</i> , above, above measure ;	hyper-critical.
<i>Hypo-</i> , modified into } under ;	hypo-thesis.
<i>Hyp-</i> before a vowel or <i>h</i> , } under ;	hyp-hen,
<i>Meta-</i> , modified into } after,	meta-phor.
<i>Met-</i> before a vowel or <i>h</i> , } change ;	met-hod.
<i>Mono-</i> , modified into } alone ;	mono-graph.
<i>Mon-</i> before a vowel, } alone ;	mon-arch.
<i>Ortho-</i> , right ;	ortho-epy.
<i>Oxy-</i> , modified into } acid, sharp ;	oxy-gen, oxy-tone.
<i>Ox-</i> before a vowel, } acid, sharp ;	ox-ide.
<i>Pan-</i> , all ;	pan-oply.
<i>Para-</i> , modified into } beside ;	para-site.
<i>Par-</i> before a vowel, } beside ;	par-helion.
<i>Penta-</i> , five ;	penta-teuch.
<i>Peri-</i> , round ;	peri-od.
<i>Philo-</i> , modified into } love ;	philo-logy.
<i>Phil-</i> before a vowel, } love ;	phil-anthropy.
<i>Poly-</i> , many ;	poly-pod.

¹ In *Utopia* the *u* is the Greek *ou*, "no;" so that *u-top-ia* means "no-place."

² *Eso-*, "into," is found only in *eso-teric*.

<i>Pro-</i> , before ;	pro-gnostic.
<i>Pros-</i> , towards ;	pros-elyte.
<i>Pseudo-</i> , modified into	pseudo-philosopher.
<i>Pseud-</i> before a vowel, } false ;	pseud-onym.
<i>Syn-</i> , modified into	syn-opsis, syn-chronize.
<i>Syl-</i> before <i>l</i> ,	syl-lable.
<i>Sym-</i> „ <i>b, m, or p</i> , } with ;	sym-bol, sym-metry,
	sym-pathy.
<i>Sy-</i> „ <i>s and z</i> ,	sy-stem, sy-zygy.
<i>Tri-</i> , three ;	tri-glyph.

The meanings of these words are not given, in order that the pupil may find out their meanings for himself, in a dictionary if necessary, and may carefully trace the meaning of the prefix in the compound word.

18. Teutonic Prefixes.

The following verbal prefixes are of importance : —

Be- and *en-* convert a noun into a trans. verb :¹ be-fool.

En- (*Em-* before a labial), en-slave.

Un- (with sense of negation), un-sex.

For-, *fore-* (German *ver*, connected with *from* or *fro*), from, away. Thus, —

For-bear, to keep one's self away from ; *for-swear*, to swear away from the truth.

For-give, to give away ; *fore-done* (Spencer), made away with, wearied. This must be distinguished from

Fore-, beforehand ; fore-tell.

¹ *Be* also makes an adjective and an intr. verb trans., as *be-grim(e)*, *be-howl*.

Gain- (a-gainst), opposition ; gain-say.
With- (not our modern *with*, but German *wider*), against ; —
 with-hold, with-stand.

19. Affixes.

A knowledge of the affixes is not so necessary for understanding words as the knowledge of prefixes. We all know that *liar* is one who lies, without being told that *-ar* signifies a male agent. But some of the affixes have undergone curious corruptions which have obscured them. It is as well to know that *sweet-heart* has nothing to do with the *heart*, nor *coward* with *herding cows*. A list of the principal affixes liable to be misunderstood is therefore appended.

NOUN AFFIXES IN ALPHABETICAL ORDER.¹

AFFIX.	MEANING.	EXAMPLE.
age (French),	condition,	vassal- <i>age</i> .
" "	result of action,	break- <i>age</i> .
" "	collective notion,	herb- <i>age</i> .
-ar, -er (Anglo-Saxon),	male agent,	li- <i>ar</i> , brew- <i>er</i> .
-ard, art (A.-S.),	augmentative, often with opprobrious meaning,	cow- <i>ard</i> , bragg- <i>art</i> , but also sweet-heart (<i>ard</i>).
-ary (Latin),	place or person adapted for some purpose or profession,	infirm- <i>ary</i> . lapid- <i>ary</i> .

¹ Only those affixes which seem to have some definite meaning (for example, more definite than the Latin *ion*, and *y* in *victory* or *symmetry*, affixes denoting a noun, or little more) are inserted in this and the following lists. Those which explain themselves, as *-less*, *-full*, are also omitted.

AFFIX.	MEANING.	EXAMPLE.
-cule (L.),	diminutive,	corpus- <i>cule</i> .
-ee (Fr.),	object of an action,	nomin- <i>ee</i> .
-eer (Fr.),	-yer, { personal, indicating	pion- <i>eer</i> , bow- <i>yer</i> , grenad- <i>ier</i> .
(A.-S.),	-ier, { profession, often	
(Fr.),	{ military,	
-el (A.-S.),	sometimes instrument,	shov- <i>el</i> .
-el, -en, -et (A.-S., or Fr.),	{ sometimes diminutive,	{ satch- <i>el</i> , gard-(<i>i.e.</i> , yard)- <i>en</i> , lanc- <i>et</i> , pock- <i>et</i> .
-ery (see <i>ry</i> , below).		
-head, -hood (A.-S.),	{ condition,	{ god- <i>head</i> , man- <i>hood</i> .
-ician (Gr.),	{ personal, indicating profession,	{ rhetor- <i>ician</i> .
-icle (L.),	diminutive,	part- <i>icle</i> .
-ic (Gr.),	art, science,	rhetor- <i>ic</i> , log- <i>ic</i> .
" "	{ originally a mere ad- jective termination,	{ epidem- <i>ic</i> , Anacre- ont- <i>ic</i> .
-ing (A.-S.),	diminutive,	{ farth-(<i>i.e.</i> , fourth)- <i>ing</i> .
-ism (Gr.),	{ creed, school of phi- losophy, a state (of disease),	{ dogmat- <i>ism</i> , Pla- ton- <i>ism</i> , aneur- <i>ism</i> .
-ist (see <i>st</i> , below).		
-kin (A.-S.),	diminutive,	lamb- <i>kin</i> .
-le (A.-S.), form of -el (see above),	{ instrument, or dimin- utive,	{ pad- <i>dle</i> , noz- <i>zle</i> .
-le (L.),	originally a diminutive	cast- <i>le</i> , circ- <i>le</i> .
-le(d)ge, -lock (A.-S.),	{ state,	{ know- <i>ledge</i> , wed- <i>lock</i> .
-let (A.-S.),	diminutive,	eye- <i>let</i> , stream- <i>let</i> .

AFFIX.	MEANING.	EXAMPLE.
-ling (A.-S.),	diminutive,	duck- <i>ling</i> .
-ness (A.-S.),	a state,	ful(l)- <i>ness</i> .
-ock (A.-S.),	diminutive,	hill- <i>ock</i> .
-ow (A.-S.),	diminutive,	{ sh(o)all- <i>ow</i> , { pil(e)l- <i>ow</i> .
-red (A.-S.),	state,	{ hat(e)- <i>red</i> , kind- { <i>red</i> .
-ry, -ery (A.-S.),	collective,	rook- <i>ery</i> , gent- <i>ry</i> .
" "	also an art,	gunn- <i>ery</i> .
" " (Fr.),	" "	{ jewel-(l) <i>ery</i> , devil- { <i>ry</i> .
-ship (A.-S.),	condition,	{ wor(th)- <i>ship</i> , { friend- <i>ship</i> .
-st (Gr.),	{ a profession, { Latinized in	{ gymna- <i>st</i> , sophi- <i>st</i> , { denti- <i>st</i> , arti- <i>st</i> .
-ster (A.-S.),	{ once feminine agent, { now agent,	{ spin- <i>ster</i> , game- { <i>ster</i> .
-tic (Gr.), see <i>-ic</i> , above.		
-tory (L.),	place,	{ dormi- <i>tory</i> , lava- { <i>tory</i> .
-y, ¹	place of,	{ smith- <i>y</i> , lob-(b) <i>y</i> , { stith- <i>y</i> .

20. Adjective Affixes.

-aceous (L.), of the class of;	herb- <i>aceous</i> .
-able, -ible (L.), able to, likely to, transitive or intransi- tive;	{ terr- <i>ible</i> (trans.), eat- <i>able</i> { (intrans.)

¹ Also often used in nouns derived from nouns, *folly*, *bastard-y*, and a very common Greek and Latin termination.

-ean (Gr.), from Greek proper names ;	}	<i>Æschyl-ean.</i>
-ferous (L.), productive of ;		<i>pest-i-ferous.</i>
-fold (A.-S.), repetition ;		<i>mani-fold.</i>
-ian (Lat.), from Latin and English or Anglican proper names ;	}	<i>Virgil-ian.</i>
		<i>Johnson-ian.</i>
		<i>Shakspear-ian.</i>
-ish (A.-S.), (comparative force), somewhat ;	}	<i>red-d-ish.</i>
-ly (A.-S.), like, of the nature of ;		<i>man-ly, heaven-ly.</i>
-ose (L.), modified into	}	<i>verb-ose.</i>
full of, intensive ;		<i>cur-i-ous.</i>
-ous (L.),		<i>glad-some.</i>
-some (A.-S.), full of ;		<i>sens-i-tive, talk-a-tive.</i>
-tive (L.), able to, inclined to ;		
-tory, -sory (L.), of a nature to ;	}	<i>migra-tory, illu-sory.</i>

21. Verbal Affixes.

-en, -er, sometimes convert an adjective into a verb ;	}	<i>broad-en, light-en,</i> <i>hind-er, ling-(long)-er.</i>
-er sometimes converts a verb into a frequentative verb ;		<i>pat-t-er, wand-(wend)-er.</i>
-el, le-, sometimes convert a verb into a frequentative verb ;	}	<i>draw-(e)l, nib-(nip)-b-le, grov-</i> <i>(grope)-el.</i>
-fy (Fr.) has the meaning of <i>make</i> ;		<i>molli-fy (to make soft).</i>

22. Derivation is secondary to Induction. — It has been stated that the method of derivation is insufficient

for ascertaining the meaning of a word. This will be more apparent after considering the various forms in which a single Latin root can manifest itself.

(Latin.) **FAC**, *make* or *do*.

<i>Fact</i> ,	<i>Factor</i> ,	<i>Factionous</i> —
af-		af-fect, af-fection, af-fecting, af-fected, af-fect-ation, etc.
con-		con-fec-tioner.
de-		de-fect, de-ficient, de-fec-tively.
e-, ef-		ef-fect, ef-ficacious, ef-fic-iently.
in-		in-fect-ion, etc.
op- (a work),		of-fic-e.
per-		per-fect-ion.
pre-		pre-fect.
pro-		pro-fic-ient.
re-		re-fec-tory.
sub-, suf-		suf-fic-ient.

We have still to consider the compounds in which the Latin root appears under a French form.

(French.) **FAIT, FEAT, FEIT, FIT, FY**, etc.

Feat, com-*fit*, *feas*-ible, de-*feat*, sur-*feit*, counter-*feit*, pro-*fit*, horri-*fy*, and many other verbs in -*fy*.

Nothing but a knowledge of idiomatic English could show the difference between pro-*fic*-ient and pro-*fit*, or could enable us to distinguish the various meanings of af-*fect*, af-*fect*-ed. And in tracing these changes of meaning we also require a knowledge of idiomatic Latin. The mere knowledge of the meanings of *in*- and *con*- would not enable us safely to explain how from a common root there sprang two words so

different as *con-fec-tioner* and *in-fec-tion*, unless we possessed some knowledge of Latin. Where, however, the two processes of induction and analysis are used together, each has its value. It will be a good exercise to trace the known meanings of the words in the appended list back to the meaning of the root. An English Etymological Dictionary may be used.

23. Latin Roots.

AG-, ACT-¹, *set in motion.*

Ag-ile, amb-ig-uity, nav-ig-ation, ex-ig-ency.

CAP-, CIP-, -CEPT, *take.*

Anti-cip-ate, capt-ive, con-cept-ion, ex-cept.

CAPIT-, *head.*

*Capit-al, capit-ulate, chapt-er, chap-el, corp-oral.*²

CURR-, CURS-, *run.*

Curr-ency, curs-ory, suc-cor.

DIC-, *say.*

In-dite, ver-dict, in-dic-ative, in-dex, dic-tator.

¹ Verbs in Latin usually form the passive participle by adding *t* to the root. Thus *audi-*, hear, "*audi-ence*," appears in the form "*audit*." Where, however, the root ended in *d, l, n, v, g*, modifications were made for euphony. This explains why two apparently different roots are often found side by side: e.g. *ced-e, ces-sion*; *im-pel, im-puls-e*; *tend, tens-ion*; *solv-e, solu-tion*; *ag-ent, act-ion*.

² Some, however, consider that the French *caporal* is itself a corruption of *corporal*.

DA-, DIT-, *give*.

Ad-d, *dat-e*, *e-dit*, *surrender*.

FER-, irregular LAT-, *bring, bear*.

Con-fer-ence, *re-fer-ee*, *di-lat-ory*, *fer-tile*, *super-lat-ive*,
re-lat-ive.

GEN-, GENER-, *a race*.

De-gener-ate, *gener-alize*, *indi-gen-ous*, *in-gen-uity*.

JUNG-, JUNCT-, *join*.

Junct-ure, *joint-ure*, *sub-junct-ive*.

MANU-, *hand*.

Manu-facture, *mort-main*, *quadru-manous*.

MITT-, MISS-, *send*.

Pre-miss, *com-miss-ion*, *de-mise*, *dis-miss*.

NASC-, NAT-, *to be born*.

Nasc-ent, *nat-ure*, *un-nat-ural*, *super-nat-ural*, *nat-ion*.

NOSC-, *to learn*, NOTA-, *to mark*.

Not-ion, *no-ble*, *de-note*, *con-note*.

PEND-, PENS-, *to hang, to weigh* (money).

Com-pens-ation, *inde-pend-ence*, *ex-pen-se*, *equi-prise*,
pens-ive.

PLIC-, PLEX-, *to fold*.

Ex-plic-it, *im-ply*, *sim-ple*, *dou-ble*, *sup-plic-ate*.

POSE-, POS-, *place*.

Com-*pos*-ition, *pos*-itive, re-*pose*, sup-*pose*.

REG-, RECT-, *to make straight*.

Cor-*rect*, roy-*al*, *reg*-ion, *reg*-imen.

ROG-, *ask*.

Pre-*rog*-ative, ab-*rog*-ate, pro-*rog*-ue, de-*rog*-ate.

SED-, SID-, SESS-, *to sit*.

Re-*sid*-uum, as-*size*, *ses*-sions, sub-*sid*-y.

SEQU-, SECUT-, *follow*.

Ex-(s)*ec*-ute, con-*sequ*-ence, *sequ*-el, en-*sue*, ob-*sequ*-ies, *sue*, *suite*.

SOLV-, SOLUT-, *loose* (the restraint of debt).

Solve, ab-*sol*-ve, ab-*sol*-ute, *sol*-ent, *solu*-ble, dis-*sol*-ute, re-*sol*-ve.

SPEC-, SPIC-, *to see*.

Con-*spic*-uous, re-*spect*, de-*spite*, su-*spic*-ion, circum-*spect*, au-*spic*-es.

STA-, STAT-, STIC-, *stand*.

Stat-e, *stat*-istics, circum-*sta*-nce, con-*sta*-nt, ex-*ta*-nt, in-*sta*-nce, in-*sta*-nt, ob-*sta*-cle, inter-*stic*-e, sol-*stic*-e, *stat*-ion, sub-*sta*-nce.

TEND-, TENS-, *to stretch, to direct one's path*.

Tend, at-*tend*-ance, *tens*-ion, in-*tent*-ion, *tend*-on, in-*tens*-ity.

TRAC-, TRACT-, *draw, manage.*

Treat, treat-y, treat-ise, abs-tract, con-tract, re-tract, re-treat, dis-tract, sub-tract, tract-able, tract, train, trait, por-trait.

VEN-, VENT-, *come.*

Con-vent-ional, co-ven-ant, con-vent, pre-vent, a-ven-ue, re-ven-ue, super-vene, circum-vent.

VERT-, VERS-, *turn.*

Con-vert, con-verse-ly, di-vers-ion, di-vorce, di-verse, re-vers-ion, re-verse, ad-vert, ad-verse, per-vert, tra-verse, trans-verse, vers-atile, vers-ed (in), and hence mal-vers-ation, con-vers-ation, etc.

VID-, VIS-, *to see.*

Pro-vis-ional, pro-vid-ence, e-vid-ent, en-vy, pro-vis-o.

VOLV-, VOLUT-, *to roll.*

In-volut-ion, e-volut-ion, re-volut-ion, con-volut-ion, vault (verb and noun).

24. Greek Roots.

The Greek roots are less common and less disguised by change than the Latin. Hence there is little scope for ingenuity in tracing a Greek root, like a Latin root, through various disguises. But there is a peculiar utility in the study of Greek roots. As the Greek compounds are generally used for scientific purposes in technical meanings, they have not been subjected to the modifications of popular usage: they (for the most part) still retain their original meanings, which can be deduced at once from a knowledge of the roots. Moreover, new terms are being continually created by com-

binations of these roots for technical purposes. Thus, take the root *iso-*, equal, *demo-*, people, *arch-*, rule, and *log-*, discourse. *Is-archy* might be invented to mean "equality of rule," or *dem-archy* to mean "the rule of the people," and *demo-logy* and *arch-o-logy* might represent "the science of peoples" and "the science of government." As these words do not often occur in conversation, they must be learned by study; and if the reader has not studied Greek, he is recommended to master the meanings of the appended words, referring to a dictionary when it is necessary, and ascertaining how the meaning of the compound is deduced from the meanings of the roots. Thus, "epi-*dem-ic* means that which is over or on a people." It is an adjective with *disease* understood, and is therefore a short way of saying *a disease spreading over a whole* people.

Some of the compounds have been purposely omitted, in order that the pupil may be on the alert to suggest additional compounds.

<i>Anthropo-</i> , man ;	<i>anthropo-logy</i> .
<i>Arch-</i> , prior (in time or in rank) ;	} <i>arch-aim</i> , hept- <i>arch-y</i> .
<i>Aster-</i> , <i>astro-</i> , star ;	
<i>Bal-</i> , throw ;	} <i>hyper-bole</i> , para- <i>ble</i> , pro- <i>blem</i> , sym- <i>bol</i> .
<i>Biblio-</i> , book ;	
<i>Bio-</i> , life ;	<i>biblio-mania</i> .
<i>Caco-</i> , bad ;	<i>ceno-bi-te</i> .
<i>Chron-</i> , time ;	<i>caco-phony</i> .
<i>Cosm-</i> , world or ornament ;	<i>iso-chron-ous</i> .
<i>Crat-</i> (<i>crac-y</i>), govern-ment ;	<i>cosm-etic</i> , micro- <i>cosm</i> .
	} bureau- <i>crac-y</i> .

<i>Crit-</i> (<i>cris-</i>), judge ;	<i>cris-is</i> , <i>hypo-crite</i> .
<i>Crypt-</i> , <i>crypt-</i> , secret ;	<i>crypt-o-gamous</i> , <i>apo-crypt-hal</i> .
<i>Cycl-</i> , circle ;	<i>en-cyclo-pædia</i> .
<i>Dem-</i> , people ;	<i>epi-dem-ic</i> .
<i>Dox-</i> , opinion ;	<i>para-dox</i> .
<i>Dynam-</i> , force ;	<i>hydro-dynam-ics</i> .
<i>Erg-</i> , <i>org-</i> , <i>urg-</i> , work ;	<i>en-erg-y</i> , <i>metall-urg-y</i> , <i>org-an</i> .
<i>Gam-</i> , marriage ;	<i>crypto-gam-ia</i> .
<i>Ge-</i> , earth ;	<i>apo-gee</i> .
<i>Gen-</i> , kind ;	<i>homo-gen-eous</i> .
<i>Graph-</i> , <i>gram-</i> , write, or draw, written ;	} <i>tele-graph</i> , <i>par-allelo-gram</i> .
<i>Hedron</i> , a seat, flat side of a solid ;	
<i>Helio-</i> , sun ;	<i>peri-helion</i> .
<i>Hod-</i> (<i>od-</i>), way ;	<i>met-hod</i> , <i>peri-od</i> .
<i>Hydr-</i> , water ;	<i>hydr-ates</i> , <i>cleps-ydra</i> .
<i>Idio-</i> , peculiar ;	<i>idio-t</i> , <i>idio-syn-cras-y</i> .
<i>Iso-</i> , equal ;	<i>iso-thermal</i> .
<i>Leg-</i> , choose, speak ;	<i>ec-le(g)c-tic</i> , <i>le(g)x-ic-on</i> .
<i>Litho-</i> , stone ;	<i>litho-graphy</i> , <i>mono-lith</i> .
<i>Log-</i> , discourse, science ;	<i>dia-log-ue</i> , <i>apo-log-y</i> .
<i>Lysis-</i> , melting, weaken- ing ;	} <i>ana-lysis</i> , <i>para-lysis</i> .
<i>Mechan-</i> (Lat. <i>machin-</i>), machine ;	
<i>Metr-</i> (<i>-meter</i>), measure ;	} <i>sym-metr-y</i> , <i>hydro-meter</i> , <i>tri-gon-</i> <i>o-metr-y</i> .
<i>Mon-</i> , alone ;	
<i>Naus-</i> (<i>naut</i>), ship ;	<i>aero-naut</i> , <i>naus-ea</i> .
<i>Neo-</i> , new ;	<i>neo-phyte</i> .
<i>Nom-</i> , law, measure out ;	<i>astro-nom-y</i> , <i>eco-nom-y</i> .

<i>Ode-</i> , song ;	rhaps- <i>od-y</i> , par- <i>od-y</i> .
<i>Onym-</i> , name ;	met- <i>onym-y</i> , <i>onomat-o-pœia</i> .
<i>Paid-</i> , <i>pæd-</i> , boy ;	<i>paid-eutics</i> , <i>pæd-o-baptism</i> .
<i>Path-</i> , suffering, feeling ;	<i>path-o-logy</i> , sym- <i>path-y</i> .
<i>Phan-</i> (<i>phen-</i> , <i>fan-</i>), cause to appear ;	} <i>phan-tasm</i> , <i>fan-cy</i> , <i>phen-omenon</i> .
<i>Pharmac-</i> , drug ;	
<i>Phil-</i> , friend, love ;	<i>phil-ter</i> , <i>phil-o-soph-er</i> .
<i>Phon-</i> , sound ;	sym- <i>phon-y</i> , <i>phon-etic</i> .
<i>Phrasis-</i> , speaking ;	peri- <i>phrasis</i> .
<i>Phys-</i> , nature ;	meta- <i>phys-ics</i> , <i>phys-i-o-logy</i> .
<i>Plas-</i> , mould, shape ;	<i>plas-tic</i> , proto- <i>plasm</i> .
<i>Polis-</i> , a country ;	<i>polit-ics</i> , cosmo- <i>polite</i> , <i>polic-e</i> .
<i>Pod-</i> , foot ;	anti- <i>podes</i> , poly- <i>pus</i> .
<i>Poi-</i> , make ;	onomat- <i>o-pœa</i> .
<i>Proto-</i> , first ;	<i>proto-col</i> , proto- <i>plasm</i> .
<i>Psych-</i> , soul ;	met-em- <i>psych-osis</i> , <i>psych-o-logy</i> .
<i>Pter-</i> , wing ;	lepid- <i>optera</i> .
<i>Scop-</i> , watch ;	<i>scop-e</i> , tele- <i>scope</i> .
<i>Soph-</i> , wise ;	<i>soph-ist</i> , philo- <i>soph-er</i> .
<i>Stich-</i> , verse ;	di- <i>stich</i> , acro- <i>stic</i> .
<i>Stroph-</i> , a turning ;	apo- <i>stroph-ize</i> , cata- <i>stroph-e</i> .
<i>Techn-</i> , art ;	<i>techn-ical</i> , poly- <i>technic</i> .
<i>The-</i> , <i>thet-</i> , <i>thes-</i> , put ;	} hypo- <i>thes-is</i> , <i>the-me</i> , epi- <i>thet</i> , anti- { <i>thes-is</i> , par-en- <i>thes-is</i> , syn- <i>thes-is</i> .
<i>Theo-</i> , God ;	
<i>Tom-</i> , cut, divide ;	<i>theo-logy</i> , poly- <i>the-ism</i> .
<i>Ton-</i> , tone ;	a- <i>tom</i> , epi- <i>tom-e</i> , ana- <i>tom-y</i> .
<i>Trop-</i> , turn ;	mono- <i>ton-y</i> , <i>ton-ic</i> .
<i>Top-</i> , place ;	<i>trop-e</i> , <i>trop-ical</i> .
<i>Typ-</i> , pattern ;	<i>top-ic</i> , U- <i>top-ia</i> .
<i>Zoo-</i> , animal ;	<i>typo-graphy</i> , arche- <i>type</i> , anti- <i>type</i> .
	zo- <i>diac</i> , zoo- <i>phyte</i> .

Phonetic Laws of Derivation.

25. National Preferences. — Grimm's Law. — When a word — as, for instance, *three* — is found in similar forms in different languages, it is natural to account for the differences by saying that the several forms suited the several nations. “*Drei*,” we might say, “was easier to pronounce for the Germans, *tres* for the Latins, *three* for the English.” This theory has been justified by the collection of a large number of instances of changes differing similarly in the different languages. In the example just now mentioned, *t*, *d*, and *th*, which are all consonants pronounced by the action of the tongue on the teeth, are interchanged; and this might suggest that the national preference, when rejecting a consonant, replaces it by some consonant uttered by the same organs as the first. This suggestion is warranted by fact. It has been shown by Grimm that the same words when found in (1) Sanscrit, Greek, or Latin, (2) Low German (which may be represented by English), (3) High German, exhibit three systematically varying forms, in which three different consonants of the same organ are regularly found.

26. — Classification of Consonants. — I. Consonants can be arranged according to the organs by which they are pronounced: (1) *labials*; (2) *dentals*, or *palatals*; (3) *gutturals*. II. They can also be arranged according to the nature of the exit of the sound. The air may be entirely stopped, as in (1) *checks*; or some may be allowed to escape, as in (2) *breathings*; or the air may pass through the nose, as in (3) *nasals*. To these three classes are added (4) *the aspirates*, and (5) *r* and *l*, which are called *trills*. III. Again, of

consonants uttered by the same organ, as *p* and *b*, *t* and *d*, one is *harder* than the other; and this introduces another distinction, (1) *hard*, (2) *soft*. See the table, illustrating all these distinctions, at the end of the book.

The following table will be sufficient to illustrate Grimm's law:—

	HARD.	SOFT.	-SPIRATE.
Dentals . . .	t	d	th
Labials . . .	p	b	ph
Gutturals . . .	k, c ¹	g ¹	ch

27. **Grimm's Law** is that a *hard* consonant in (1) Sanscrit, Greek, or Latin, becomes the corresponding *aspirate* in (2) Low German (English), and the corresponding *soft* consonant in (3) High German; and that aspirates and softs in (1) are modified in a corresponding manner. The law may be exhibited thus:—

Sanscrit, Greek, Latin	Hard	Aspirate	Soft
Low German (English)	Aspirate	Soft	Hard
High German . . .	Soft	Hard	Aspirate

¹ Hard.

Examples.

Dentals	{ Sans., Gr., or Lat.	Tres	Thugater	Duo
	{ English	Three	Daughter	Two
	{ High German	Drei	Tochter	Zwei
Labials	{ Sans., Gr., or Lat.	Hepta	Frater	Labi
	{ English	Seven	Brother	S-lip
	{ High German	Sieben	[Pruoder ¹]	Shliffian
Gutturals ²	{ Sans., Gr., or Lat.	Cor	Hortus	Amelgein
	{ English	Heart	Garden	Milk
	{ High German	Herz	[Karten ¹]	Milch

Exercises.³

- (1) DENTAL AND PALATAL CHANGES.— Illustrate by *lizard*, *eat*, *mead* (honey), *tame*, *thou*, *thin*, *treasure*, *deal*, *father*, *mother*, *weather*, *this*, (Ital.) *mezzo*, meaning “middle,” *dozen*, *groat* (Germ. *groschen*), *street* (Germ. *strasse*), *that*, *deer* (Germ. *thier* pronounced *teer*), *door*, *water*.
- (2) LABIAL CHANGES.— Illustrate by *nephew*, *wife*, *troop*, *flat*, *father*, *tavern*, *chivalry*, *beef*, *provost*.

¹ Old forms.

² (a) The scarcity of aspirated consonants causes many exceptions. Other causes of irregularity are (b) the degree to which the High Germans have assimilated their language to that of the Low Germans; (c) the combination of consonants, as *st*, *sp*, etc., where the *s* protects the *t* and *p* from the change.

³ An Etymological Dictionary is to be used, which gives the kindred words; so that a knowledge of German, or any other language but English, is not necessary.

(3) GUTTURAL CHANGES. — Illustrate by *dragon*, *gross*, *guitar*, *yesterday*, *cherry*, *chain*, *chair*, *radish*, *fashion*, *parish*, *meagre*, *yoke*. (*Y* in *y-clept*, *y-clad*, is a form of the old participial prefix *ge-*.)

28. Other changes of Consonants. — *H* and *s* are sometimes found commuted, as in *hall* (Germ. *saal*), *six* (Lat. *sex*, Gr. *hex*).

A consonant coalescing with the following vowel may undergo modification, as in English when *t* is followed by *ion*, *ti* is pronounced almost like *sh*. This may explain how from Lat. *cavea* there comes *cage*, and from Lat. *rabies* comes *rage*.

G, when pronounced (as sometimes in German) like *h*, easily disappears. Thus the *g* in A.-S. *gif* is dropped in our *if*. This may also explain how *gu* easily becomes *w*, as in *war* (*guerre*), *wise* (*guise*), and *warrant* (*garantir*). Compare also *guile* and *wile*.

The interchanging of *r* and *l* is a common fault in children. "Lorn" (Germ. *ver-loren*, "lost") and "lost" are the same words. *R* and *s* are also interchanged, as in "frore"¹ and "frost."

29. Contraction. — (a) IN THE MIDDLE OF THE WORD. — As a rule, French words, and English words derived from Latin through French, drop some part of the original word; thus, from the Latin *desiderium* and *civitas* we have *desire* and *city*. Compare the pronunciation of *Gloucester*, *Leicester*, etc.

Exercise. — Illustrate by *palsy*, *doubt*, *marvel*, *moiety*, *treason*, *miscreant*, *peril*, *poor*, *priest*, *surname*, *muster*, *meas-*

¹ Milton, *P. L.*, ii. 595.

ure, glaive, grant, chance, blame, count, cost, daunt, due, gourd, preach, rill, seal, sure.

(b) LOSS OF PREFIX. — *Uncle*¹ from *avunculus*; *strange* from *extraneus*, *sample* from *exemplum*, *scarce* from Low Lat. *excarpsus* (from *ex* and *carpo*), *sprain* from *exprimo*, *soar* from *exaurare*.

(c) LOSS OF AFFIX, OR PART OF IT. — *Page* from *pagina*, *pill* from *pillula*. Illustrate by *coy, cull, dame*.

30. Extension. — (a) ADDITION. — Two forms of the same verb are often found in English, differing only in that one has an initial *s*. Thus *plash, splash, melt, smelt*.

(b) REPETITION OF CONSONANTS. — *Corporal*, from *corporal*,² *registrar* from *register*, *partridge* from *perdriz*, Fr., *perdix*, Lat.; *velvet* from *velluto*, *tapestry* from *tapisserie*, Fr. These are cases of the repetition of a striking letter already in the word.

The following are instances where a weak syllable is strengthened; *tremere* becoming *tremr*,³ or *treml*, requires a *b*, *trembl(e)*, and *cinres* (from *cineres*) becomes *cindres*, *cinders*.

Thus *-incere, -ingere, and -angere*, in Latin, regularly become *-aincre, -eindre, -aindre* in French, where the nasal *n* receives some additional support.

Exercise. — Illustrate by *remember, passenger, messenger, impregnable, semblance, assembly*; *counter* from *contra* (through *contr*) receives the *e* as an equivalent for the last vowel, and also has its first syllable strengthened.

¹ The *av* is the root of the word.

² This is, however, denied by some. *Caporal* may itself be a corruption of *corporal*.

³ The termination was absolutely cut off in old French.

ACCENT influences spelling by sometimes necessitating the lengthening of a syllable which receives an accent, and by lightening the syllable which loses the accent. Thus *conseil*, *cóunsel*; *suffaucare*, *súffocate*; *ordino*, *ordáin*; *crevasse*, *crév-ice*. *Venison* in English is nearly *ven'son*: hence it is spelled *venison*, instead of Fr. *venaison*.

ADDITION AFTER M AND N FINAL. — *Climb* from *cli-man*, A.-S., *sound* from *soun*, *yond* from *yon*. Compare in Elizabethan English *vild* from *vil* (Fr.), *gownd* for *gown*.

31. Liquid Changes. — The insertion or omission of a vowel is particularly common with *-re* and *-er*, *-le* and *-el*. Thus *render*, and the whole class of French-derived verbs in *-er*, from *rendre* (Fr.), etc., and *table*, *fable*, etc., from the Latin *tabula*, *fabula*, etc. Here sometimes a vowel is omitted, as in passing from Lat. *reddere* to Fr. *rende(e)re*. Then the former *e* is reinserted, and the latter omitted in passing from Fr. *rendre* to Eng. *render(e)*. So (1) Lat. *tabula*, (2) Fr. *tab(u)le*, (3) Eng. *tab-el* (*in sound*). This is easily explained by the fact that a kind of burr or half-vowel accompanies the effort to pronounce a liquid. Thus there is a half-vowel concealed before *l* in *jugg(e)ler*, and after any strongly pronounced *r*. So *sirrah*, the emphatic form of *sir*. Sometimes this looks like transposition, as in (Lancashire) *brid* for *bird*. Illustrate by *entertain*, *troop*, *purpose*, *crimson*.

32. Assimilation of Vowels. — There is a tendency to assimilate the vowels before and after liquid or light combinations of consonants. Hence, when a preceding vowel is changed in the passage from one language to another, the following vowel is often similarly changed. Thus *smaragdus*, Lat., becomes *esmeralde*, old Fr., *emerald*, Eng.; *mirabilia*

becomes *maraviglia*, It., *merveilles*, Fr.; *bilancia*, Lat., becomes *balance*.¹ So *-ren*, being more distinct than *er*, forces assimilation in *brother*, *brethren*, and in the pronunciation of *child*, *children*, *woman*, *women*.

Changes of Meaning in Derivation.

33. — It was shown above that it is not always possible to deduce the exact meaning of an English word derived from the Latin — e.g., *oppress* — from a knowledge of the meaning of the Latin original. The changes of meaning which a word undergoes in passing from one language and from one age to another are too various and subtle to admit of classification that shall be at once exact and brief. But a few general laws may be specified.

34. (1) The Law of Change. — It is almost impossible that a word should retain precisely the same meaning for a long time together. The name of a definite object — e.g., *cherry*, *pear*, *plum*, *fig* — may be handed down unchanged; but there will probably be some changes in the associations suggested by the word, as in *prune*, *raisin*, and still more in *beef*, *pork*, and *mutton*. As thought and circumstances change, some changes in the meaning of a word are almost inevitable. Some words that were once vulgar become respectable, others that were once recondite become popular; but in any case a change of some kind is probable, and especially when the word passes from one language into another, where it has to fight for its existence, and acquire a province of its own after a struggle with the native synonyms. Illustrate by

¹ Compare the modification of the vowel in German monosyllabic nouns that make their plural in *-er*, as *mann*, *männer*, where the *ä* is pronounced like our *e* in *men*.

bowl (*bullā*), *ark* (*arca*), *cease* (*cessare*), *chalk* (*calx*, not *creta*), *chivalry* (*caballus*, not *equus*), *chair* (*cathedra*), *mop* (*mappa*), *cash* (*capsa*), *chant* (*cantare*), *claim* (*clamare*), *couch* (*collocare*), *a count* (*comes*), *desk*, *dish* (*discus*), *fail* (*fallo*), *fan* (*vannus*, not *flabellum*), *frock* (*floccus*), *frown* (*frons*), *glaiive* (*gladius*), *juice* (*jus*), *lace* (*laqueus*), *noise* (*noxia*), *pain* (*pæna*), *pay* (*pacare*), *place* (*platea*), *praise* (*pretiare*), *preach* (*prædicare*), *rest* (*restare*), *scent* (*sentire*), *spice* (*species*), *sue* (*sequor*), *sure* (*securus*), *taint* (*tinctus*), *tense* (*tempus*), *test* (*testis*), *toast* (*tostus*), *try* (*terere*), *void* (*viduus*).

35. (2) **The Law of Contraction.**—This law is natural in civilized society. As a nation develops, the national thought is developed, and becoming more definite and complicated recognizes more distinctions, and requires new words to express them. Hence as the number of words increases, the province of each word diminishes.

This is especially exemplified by words denoting measurement. In the early stages of language, a stick, an arm or foot, a bag, a furrow's ordinary length, an ordinary field, were sufficiently definite measurements. In course of time the measurements were more closely defined, and the words which expressed them for the most part lost their original and general meaning, and were narrowed down to their new technical meaning of measurement. Thus, though *foot* and *stone* still have their double meanings, *yard* no longer means "wand" or "stick," *acre* no longer means "a field," nor *furlong* "a furrow-long," nor *peck* (or *poke*) "a bag," nor *bushell* a "little box."

We may naturally expect that Latin words denoting very common things and actions will find their meaning contracted when introduced into English. Having the word "sing,"

we have no need of the Latin "cantare;" but we can use it for a special meaning, "chant." We do not want "prædicare" for "declare" or "state," but we can conveniently use it for "preach." Having the English "follow," we do not want "sequor;" but we can use it for a legal kind of following, "sue." It may be added that all these Latin-derived words in very common use (which are mostly monosyllabic) come to us through the French, from a very early period. During the dark ages which followed the overthrow of the Roman empire by the barbarians, the Latin language was debased. The polite language was forgotten, and the colloquial talk of peasants and slaves became the ordinary vehicle of expression. Hence *caballus*, not *equus*; *pacare*, not *solvere* or *pendere*; *bullæ* or *cupa*, not *poculum*,—originated our modern *chivalry*, *pay*, *bowl*, and *cup*.

But the same law of contraction also holds good with respect to classical Latin words introduced later into English. And here we have the advantage of being able to trace the process of contraction in our own language. Amid the influx of Latin words during the sixteenth century, many were introduced to express ideas that either could be or were already expressed in the existing English vocabulary. These words were at first used by English authors in their Latin sense. Thus, *speculation* (watching, looking out), in a well-known passage¹ of Shakspeare, is used for "the power of seeing." But there was no reason why our native word "sight" should be expelled by the Latin intruder. What was to be done in such a case? In some cases the intruder was expelled as useless: in others, and in this particular case, the native word "sight" retained its meaning; and *speculation*,

¹ Macbeth, iii. 4, 95.

finding the broader room which it had once filled in Latin preoccupied in English, contented itself with retiring into a narrow meaning, "the sight, or looking after gain," or else "the looking after truth." In the same way *extravagant*, though used by Shakspeare in the sense of "wandering," now means a particular kind of wandering,—a wandering beyond the bounds of economy. *Exorbitant* in Latin meant "out of the way," in Elizabethan English "uncommon:" now it is only applied, in a narrower signification, to that which is an uncommon and excessive demand.

Illustrate this law by *advertise*, *aggravate*, *capitulate*, *claim* (*clamare*), *corroborate*, *fable*, *ferocious*, *immunity*, *journal*, *mansion*, *modest*, *travel*, *vulgar*, *table*, *vision*, *camp*.

36. (3) The Law of Metaphor.—When a foreign word implying a simple idea—as *videre*, "to see"—stands side by side with the native word, it is natural, as has been shown above, that the native word should retain its ordinary meaning, and that the foreign word should be forced to seek for some side-meaning. Thus Latin compounds are often used to express (*a*) abstract and philosophical terms, as *vision*, "the power of seeing;" or else (*b*) some extraordinary sense, as *vision*, "a spiritual revelation through the sight;" or (*c*) some metaphorical use of the word, as "pro-*vident*." The metaphorical use of Latin-derived words is very common indeed. It may be illustrated by *extra-vagant*, *ex-orbitant* above, also by *regimen*, *circumstance*.

37. (4) The Law of Extension.—Though the law of contraction is the prevalent law in derivation, yet there is a class of words that extend instead of contract their meaning. These are mostly *technical* words: and, as might be expected

from the language of the Romans, they for the most part concern law or war. In such cases the process of extension is natural. When a technical word is introduced from one language into another, the narrow technicality, after being preserved artificially by the learned for a time, must soon be impaired and finally destroyed. Thus *influence* was once a technical term of astrology to denote the mysterious power that *flowed* from the stars *upon* the destinies of men: now it means any modifying power, and not merely that of the stars. The word *triumph* is not now confined to a procession celebrating a victory over a conquered enemy. Similarly, *privilege*, which formerly had a technical meaning, "a law passed relating to an individual," now means generally any right enjoyed by a part only of a community.

Illustrate by *decimate*, *idea*, *impediment*, *pomp*, *company*, *prevaricate*, *legion*, *prejudice*, *fine*, *pain*, *place* (*platea*, a broad street, still retained in our technical use of "place").

Many technical words in Latin have assumed a slightly different technical meaning in English, as *prerogative*, *sacrament*, *cash* (*capsa*).

38. (5) The Law of Deterioration — The natural politeness of mankind, and perhaps a deficiency in the moral sense, induce men to give a soft name to moderate faults. "Deceitfulness" is palliated by being called "tact;" "moroseness" is called "reserve," and so on. Hence the good names are dragged down by the bad associations. Thus the misuse of *cunning* and *craft* has degraded them from a good to a bad sense. *Impertinent*, which once meant "not to the point," now involves a more serious charge; *officious*, which meant "exact in the performance of duty," is now applied to a jostling busybody; and a *libel* is no longer an innocent "little

book." This law is still in force. "A sharp fellow" is not always a term of praise, and *sharp* practice is a recognized euphemism for knavery.

Historical influences may here be frequently traced, as in the word *villain*, which, from originally meaning a laborer on a farm or *villa*, came to mean literally a *serf*; and hence, metaphorically, a man with the qualities of a slave, and then a man with any very bad qualities. Illustrate by *churl*, *clown*, *knave*.

39. (6) **The Law of Amelioration.** — It is rare indeed to find a word like *fond* (foolish, O. E. *fonne*) improved by time. Occasionally a great moral influence, like Christianity, steps in and raises a word like *humility* from being a contemptible fault to the level of a virtue, or ennobles a word like *minister*. Or, in quite a different way, a word that once expressed a fault is sometimes used in a jocose manner to imply cleverness, as *shrewd* (which once meant *wicked*). Party-names sometimes exemplify this law. *Whig* and *Tory* were once terms of contempt. They are not now; nor, probably, is the word *Radical*. *Christian* has now a far nobler meaning than when the nickname was first invented by the populace of Antioch. Of the same kind are words originally implying noble birth, and hence transferred to nobleness of character, such as *generous*, *gentle*, *ingenuous*.

SECOND PART.

CHAPTER I.

THE DICTION OF POETRY.

40. The Diction of Poetry.—Diction comprises the choice, arrangement, and connection of words. As regards the *arrangement and connection of words*, Poetry and highly impassioned Prose are sometimes not very dissimilar; but in the *choice of words* a marked distinction is observed by most of the best Prose-writers. Poetry, in its different styles, uses almost all the words of polite Prose; but **Prose avoids a number of words belonging to Poetic Diction**. For example, *ire*, common in Poetry, is rare in good modern Prose.

The principle of the distinction between the diction of prose and poetry lies in the difference of object of the two kinds of composition. The object of prose is, in general, to convey information; that of poetry, to give pleasure. Hence the prose-writer, in his choice of a word, will prefer that which conveys his meaning most successfully: the poet will prefer that which gives most pleasure. It is true that each sort of writer will keep both objects in view at once, but what is the primary object to the one will always be secondary to the other, and *vice versa*. From this general principle arise the following characteristics of poetic diction. Poetic diction is (1) **ARCHAIC**, and often averse to the use of

colloquial words; (2) PICTURESQUE; (3) EUPHONIOUS, and averse to lengthiness.

41. Poetic Diction is Archaic and Non-colloquial.—

(a) This often arises from the fact that the archaic forms are less lengthy than the modern; but the use of such words as *hallowed* for *holy*, *sojourn* for *lodge*, *wons* for *dwells*, *a-weary* for *fatigued* or *tired*, and other similar cases, cannot thus be explained. The use of *thou* and *ye* for *you* comes under the same head. (b) In elevated poetry, such words as *woe*, *blissful*, *baleful*, *ken*, *doleful*, *dire*, *ire*, *thrall*, *guile*, *joyous*, etc., are very common. Their occurrence in ordinary modern prose is quite exceptional.

The explanation of the archaism of poetic diction seems to be this. Poetry, being less conversational than prose, is less affected than prose is by the changes of a living language, and more affected by the language and traditions of the poetry of past ages. Not all words are adapted for metre, and therefore the limitations of metre in themselves are sufficient to explain the preference in poetry for certain forms and words. These forms and words, constantly repeated by successive poets, become as it were the legitimate inheritance of all who write poetry. Thus they acquire poetic associations in addition to their original adaptability for metre, and they therefore maintain their ground in poetry even when displaced from prose. Moreover, apart from poetic convention, the antique and venerable associations which connect themselves with every thing that is ancient contain in themselves sufficient reason why archaic words should linger in elevated poetry. From such considerations as these, Spenser employed throughout the whole of his "Faerie Queene" a diction which was almost as archaic to his contemporaries

as it is to us. In dramatic poetry, such words are more sparingly used, as we might naturally expect, where the object is to set life as it is really and vividly before the spectator.

Archaic phrases, as well as archaic words, are common in poetry. They are for the most part shorter than the corresponding modern phrases, — e.g., *meseems* for “it seems to me;” *haply* for “by chance;” *as thinking* for “inasmuch as he thought;” *had* for “would have;” and the archaic use of the subjunctive to express a wish, as in “Time *prove* the rest!”

42. Poetic Diction is Picturesque. — Poetry should be “simple, sensuous, and passionate” (Milton). By “sensuous” is meant that which appeals readily to the senses, and hence poetry prefers picturesque images to the enumeration of dry facts. Compare the poetry of the following: —

The blackbird whistles from the thorny brake :
 The mellow bullfinch answers from the grove :
 Nor are the linnets, o'er the flowering furze
 Pour'd out profusely, silent.
 The jay, the rook, the daw,
 And each harsh pipe, discordant heard alone,
 Aid the full concert ; while the rock-dove breathes
 A melancholy murmur through the whole,

THOMSON'S *Seasons*.

with the prosaical or rather the comical effect of —

Now, too, the feather'd warblers tune their notes
 Around, and charm the listening grove. The lark,
 The linnet, chaffinch, bullfinch, goldfinch, greenfinch !

The Critic.

Where pleasure is the purpose of language, it is natural that each word should be adapted, as far as possible, to call

up some image. Poetry will therefore often eschew generic terms, such as *tree*, *flower*, and will prefer to mention some particular tree or flower, as, —

And every shepherd tells his tale
Under the *hawthorn* in the dale ;

where “under some tree’s shade” would have been less picturesque, and therefore less fitted for poetry. In the same way, “Go, lovely rose,” is far more picturesque than “Go, lovely flower.” So far, however, poetry agrees with impassioned prose, which, like poetry, often selects the more vivid and particular, in preference to that which is vague and general. Prose often prefers “the lilies of the field” to “the flowers,” and “Solomon in all his glory” to “a glorious monarch.” But poetry goes further than this. This is a characteristic of *thought*: the next paragraph describes a characteristic, not of thought, but of *diction*, which is peculiar to poetry, and inadmissible in prose.

42 a. Poetic Diction substitutes an Epithet for the thing denoted. — Thus the sky can be mentioned in poetry as “the azure,” or “the blue;” as in —

Below the chestnuts when their buds
Were glistening to the breezy *blue*.

TENNYSON.

So the silent and as it were vacant midnight can be described as “the dead *vast* (waste) of the night.” In the same way Milton uses “the dank” for water, and “the dry” for land as distinguished from water. We are allowed in prose to use adjectives for nouns, as “the dead,” “the past,” and perhaps “the right;” but it is only in the hands of a very skilful writer

that such adjective-nouns may be used in prose *preceded by another adjective*. They are used frequently and with great effect by the author of "Adam Bede":—

"Yet these commonplace people, many of them, bear a conscience, and have felt the sublime prompting to do the *painful right*; they have their unspoken sorrows and their sacred joys, their hearts have perhaps gone out towards their first-born, and they have mourned over the *unreclaimable dead*."

42 b. Ornamental Epithets.— Even where so bold a course as the above is not adopted, epithets occupy a more important place in poetry than prose. They are often added to give color and life to a picture, and in such cases they may be called ornamental epithets. Take the following examples:

His dog attends him . . . and now with many a frisk
Wide scampering snatches up the drifted snow
With *ivory* teeth. COWPER.

Here *ivory* seems intended to bring out the contrast between the yellowish whiteness of the dog's teeth and the perfect whiteness of the snow.

And the thunder
Wing'd with *red* lightning and impetuous rage.
MILTON.

Here the epithet *red*, connected in our minds partly with blood, partly with light obscured by fog, heightens the turbid and horrific effect.

The swan, with arched neck,
Between her *white* wings mantling proudly, rows
Her state with oary feet. MILTON.

Of the same kind are "the *tawny* lion,"¹ "his *brinded* mane,"¹ "the *swift* stag,"¹ "his *branching* head."¹ Such epithets would not be allowed in ordinary prose unless it were necessary to call attention to the tawny color of the lion, or to the horns of the stag; as, for example, "the *tawny* lion was almost invisible as he couched on the dry and leafless sand, while the *branching* head of the stag stood out in clear relief against the sky." Here the epithets are really not epithets, but essential parts of the subject. We are speaking not of the lion or the stag, but of the "tawny-color-of-the-lion," and the "branching-horns-of-the-stag." These latter may be called *essential* epithets, as distinguished from the former, which may be called *ornamental*. "Yellow" in "*yellow* harvest" is often ornamental, at least in English poetry, where "harvest" only applies to corn; but in —

Twin'd with the wreaths Parnassian laurels yield,
Or reap'd in *iron* harvests of the field,

POPE, *Essay on Man*, iv. 11.

"iron" is essential, for without this epithet the meaning of "harvests of iron-clad warriors mown down in the battle-field" would not be conveyed.

Of course where the poet is describing any thing (as Milton is describing, in the passage just quoted, the first creation of the swan), epithets that would otherwise be ornamental become descriptive, and almost essential. In the poetry of Homer, epithets are often used almost like names, without any special reference to the thing described. Thus, "swift-footed" is an epithet applied to Achilles not merely when running, but when speaking. This, though not uncommon

¹ Milton, *P. L.*, vii.

in our ballad-poetry, is rare in our best poets, except where the old simplicity of the ballad style is intentionally imitated : —

And answer made the *bold*¹ Sir Bedivere,
 "Sir King, I closed mine eyelids lest the gems
 Should blind my purpose."

TENNYSON, *Morte d'Arthur*.

42 c. Essential Epithets. — The following are good examples of *essential epithets*, some of which are necessary for the picturesque effect, and others are necessary for the meaning. The former belong properly to the subject we are now considering, — namely, the picturesqueness of poetry, — and the latter come more fitly under the next head, the terseness of poetry ; but very often epithets occur which are almost necessary for the sense as well as for the picturesqueness, and these fall under both heads. Thus, in —

What shook the stage and made the people stare ?
 Cato's *long wig*, *flower'd gown*, and *lacquer'd chair*,

POPE.

"*long wig*" really means "the length of Cato's wig," and "long" is essential for the sense. So in —

Exact Racine and *Corneille's noble fire*
 Showed us that France had something to admire,

POPE.

"*exact Racine*" is merely a terse poetical equivalent for "Racine's exactness." These two examples, therefore, are rather examples of poetic terseness than of picturesqueness.

¹ This epithet is several times repeated.

But in the following the epithet "green" seems to approximate more closely to a picturesque epithet:—

A breath of unadulterate air,
The glimpse of a *green* pasture, how they cheer!

COWPER.

And in the following description of a winter sunrise, the epithets are not merely ornamental. The first epithet prepares the way for the second, and both these and the third are *essential*. On the whole, however, they are rather essential for the picturesqueness than for the bare conveying of the meaning:—

His *slanting* ray
Slides ineffectual down the snowy vale,
And tinging all with his own *rosy* hue,
From every herb and every *spiry* blade
Stretches a length of shadow o'er the field.

COWPER.

Here the epithet "slanting" indicates that the sun is as yet low in the horizon, and explains why his ray is "ineffectual," and why the hue with which he tinges the landscape is *rosy*. The sun being low makes a distinct shadow of every herb, and even of some of the blades of grass, but only of those which shoot straight and *spire-like* up from the snow.

In the following examples the epithet prepares the way for what follows:—

The horse
That skims the *spacious* meadow at full speed.

COWPER.

Innocence, it seems,
From courts dismissed, found shelter in the groves.
The footsteps of simplicity impressed
Upon the *yielding* herbage (so they say)
Then were not all effaced.

COWPER.

43. Poetry is averse to lengthiness, and euphonious.

— This aversion to lengthiness manifests itself in two ways: (a) in avoiding the use of conjunctions and relative pronouns, and in substituting for phrases epithets which may be called *phrase-epithets*, — e.g., “*animated canvas*” for “*canvas which received life from the artist’s pencil* ;” (b) in using brief words in place of long, dragging, and commonplace words, — e.g., “*gives he not?*” for “*does he not give?*” (c) in using euphonious words for words that are not euphonious, — e.g., *Erin* for *Ireland*.

43 a. Poetry is averse to Relatives and Conjunctions. — Instead of saying, “See that your arms are kept well polished and primed,” or “after being polished are carefully primed,” Cowper writes, —

See that your *polished* arms be primed with care.

He might have written, with almost equal brevity, “polished and primed,” but the excessive use of conjunctions is avoided in poetry. Thus *and* is omitted in —

Unhousel’d, disappointed, unanel’d,
Hamlet.

which has perhaps been imitated by Milton in —

Unrespited, unpitied, unreprieved.
Paradise Lost.

The following is most remarkable and unusual : —

So those two brothers with their *murdered* man
Rode past fair Florence ;

KEATS.

where *murdered* stands for "whom they intended to murder," "murdered in anticipation."

We may give the name of a *phrase-epithet* to words thus used. There is a great variety in the uses to which a *phrase-epithet* can be turned, and in the conjunctions for which it can serve as a substitute. Thus, —

(Though)

Even *copious* Dryden wanted, or forgot,
The last and greatest art, the art to blot;

POPE.

i.e., "Though he was copious,¹ and had not the excuse of barrenness."

(Though)

Forth goes the woodman, leaving unconcerned
The *cheerful* haunts of men;

COWPER.

i.e., "unconcerned at leaving the haunts of men, cheerful though they are."

(Because)

But Otway failed to polish or refine,
And *fluent* Shakspeare scarce effaced a line;

POPE.

i.e., "because of his fluency."

(Relative)

(He), his three years of heroship expired,
Returns indignant to the *slighted* plough;

COWPER.

i.e., "to the plough which he had slighted."

"*Copious*," says Warburton in his note, "aggravated the fault. For when a writer has great stores, he is inexcusable not to discharge the easy task of choosing from the best."

The following is a good instance of the way in which Pope expresses a long clause by means of an epithet, and at the same time prepares the way for what is to come:—

(Relative)

Lely on *animated* canvas stole
The sleepy eye which spoke the melting soul;

i.e., “the canvas which assumed life under his pencil.”

So Milton:—

From his *slack* hand the garland wreathed for Eve
Down dropp'd, and all the faded roses shed;

i.e., “his hand *slackened*, *and*,” or “from his hand *which slackened*.”

(Relative)

Not so when swift Camilla scours the plain,
Flies o'er the *unbending* corn, and skims along the main;
POPE.

i.e., “which had not time to bend beneath her.”

(When)

Proud vice to brand, or *injur'd* worth to adorn;
POPE.

i.e., “vice, when it is proud, worth when injured.”

(Though, when)

But he who hurts a *harmless* neighbor's peace,
Insults *fallen* worth or beauty in distress;
POPE.

i.e., “a neighbor, *though* harmless — worth *when* fallen.”

A great deal of the effect of Pope's couplets depends upon the epithet by which he thus tersely describes some detail:—

But when loud surges lash the *sounding* shore,
The hoarse, rough verse should like the torrent roar.

Here *sounding* stands for "which resounds to the surges," and is at once a natural consequence of "loud" and preparatory for "the hoarse, rough verse." If, instead of *sounding*, we substitute *sandy*, or even *rocky*, we destroy the beauty of the couplet.

Similarly, write *walking* or *trotting* for *bounding*, and you convert into a parody the following: —

And great Nassau to Kneller's hand decreed
To fix him graceful on the *bounding* steed ;

POPE.

where *bounding* at once enhances the "grace" of the rider and the skill of the artist.

The unusual epithets applied to *youth* and *age* have a very striking and condensed meaning in the description of the imperious and dreaded Atossa: —

From *loveless* youth to *unrespected* age
No passion gratified except her rage ;

POPE.

i.e., "from a youth that was destitute of the peculiar virtue of youth, *love*, to an old age that was destitute of the peculiar privilege of old age, *respect*." By these two epithets Pope implies that "*even* Atossa's youth was loveless, *even* her old age unrespected."

In this, and in many other instances, the use of epithets is suggested not only by the desire of picturesqueness, but also by the dislike of lengthiness.

Poetic Compounds. — Hence poetry assumes a certain license of inventing terse and euphonious compounds not allowed in prose.

Like Teneriffe or Atlas, *unremoved*.

MILTON.

The *always-wind-obeying* deep.

SHAKESPEARE.

With rocks *unscalable*, and roaring waters.

Ib.

The *ne'er-yet-beaten* horse of Parthia.

Ib.

43 b. Poetry is averse to lengthy and commonplace Words. — This is a necessary consequence of the “passionate” nature of poetry. By this it is not meant that poetry is averse to long words, where long words are emphatic and sonorously appropriate. Thus, —

The *multitudinous* sea *incarnadine*.

SHAKESPEARE.

No longer I follow a sound,
 No longer a dream I pursue;
 O happiness not to be found,
Unattainable treasure, Adieu!

COWPER.

But *lengthiness* — *i.e.*, length without force, or even length for the *mere* purpose of clearness — is avoided by poetry. As little as possible is wasted on the mere framework of the thought, the mechanism of grammatical expression, in order to throw all the force on the thought itself. Hence in adverbs, conjunctions, and other unemphatic words, there is a tendency to use the shorter form where more forms than one exist, even though the shorter form may be less clear than the longer. Thus “unquestionably,” though used by Wordsworth, may almost be called inadmissible in poetry: “questionless” or “doubtless” would be preferred. So we find “scarce”

for “scarcely,” “altern” for “alternately,” “vale” for “valley,” “list” for “listen,” “marge” for “margin” (often used by Tennyson for “horizon”), “drear” for “dreary.” Some of these forms are archaic also, as “ere” for “before,” “doff’d” for “taken off,” “pollute” for “polluted,” “whist” for “become silent.” Hence the constant use of the adjective for the adverb, as in —

The sower stalks
With measur’d step, and *liberal* throws the grain.
THOMSON’S *Seasons*.

For the same reason poetry dispenses with auxiliaries :—

Gives not the hawthorn bush as sweet a shade ?
Long *die* thy happy days before thy death !

for “*Does* not the hawthorn bush *give*,” and “*May* thy happy days *die*.”

43 c. Euphony is a consideration as well as brevity. Hence we not only find Erin for Ireland, and Edina for Edinburgh, where brevity is in favor of the substitution, but also Caledonia for Scotland. Often these euphonious names have archaic associations beside euphony in their favor, as in the case of Albion. The omission of the possessive inflections is to be thus explained :—

Betwixt Astræa and the *Scorpion* sign.
MILTON.

This is still more common in Shakspeare, where we have “the Cyprus wars,” “Verona walls,” “Philippi fields,” proper names being regularly used as adjectives. Poetry often uses

the simile where prose prefers metaphor. This is not an exception to the rule of poetic brevity. Poetry, aiming at pleasure, lingers over what gives pleasure as much as it hurries over what does not. But in proportion as poetry approximates to prose, metaphor is substituted for simile. Hence in dramatic poetry the simile is comparatively rare.

44. Exaggerations of Poetic Characteristics. — The qualities of poetry enumerated above are sometimes found in exaggerated forms. The archaic becomes pedantic and affected, the picturesque florid, brevity obscurity, and euphony sound without sense. Thus (1) when Chapman uses *woodness* for madness, telling us that the “compos’d rage” of poetry is by many persons “held the simplest *woodness*,” he uses a word which had become quite antique, and which, being only fit for a joke,¹ was unfit for serious poetry.

Again (2) the accumulation of epithets (one or two of which might be picturesque) joined with an ill-chosen metre produces an almost comical effect in —

*Dreadful gleams,
Dismal screams,
Fires that glow,
Scenes of woe,
Sullen moans,
Hollow groans,
And cries of tortured ghosts.*

POPE'S *Ode on St. Cecilia's Day*.

¹ See *Midsummer-Night's Dream*, ii. 1. 192: “Wood within this wood,” *wood* or *wode* being an archaic word for “mad.”

(3) Obscurity is a common result of the poetic attempt at brevity.

Thus, —

Vouchsafe (to receive) good morrow from a feeble tongue.

Julius Cæsar, ii. 1. 818.

Instances might be multiplied from modern authors.

(4) The sacrifice of sense to sound is not uncommon where rhyme is used, or where excessive alliteration is aimed at. Many amusing parodies of this fault have been written : —

'Tis sweet to roam when morning's light
 Resounds across the deep,
 And the crystal song of the woodbine bright
 Hushes the rocks to sleep ;
 And the blood-red moon in the blaze of noon
 Is bathed in a crumbling dew,
 And the wolf rings out with a glittering shout,
 To-whit, to-whit, to-whoo !

Anonymous.

Where is Cupid's crimson motion ?
 Billowy ecstasy of woe,
 Bear me straight, meandering ocean,
 Where the stagnant torrents flow.

Rejected Addresses.

45. Different styles of Poetry. — Hitherto we have been describing the characteristics of the diction of poetry in general. We now come to the consideration of the different styles in poetry. The poetry of Milton's "Paradise Lost," or of Gray's "Bard," will naturally adopt a higher style than would be fit for Waller's "Rose" or Herrick's "Daffodils." Again, the graceful style that might be suitable for a love-song or a pastoral poem would be inappropriate in the drama,

where force and lifelike vigor are primary requisites. Lastly, in quiet poems of simple narrative, where there are no speakers or scenery to set off the words, the forcible style of the drama might interfere with the unity of the poem, by attracting to the words the interest that should be concentrated on the narrative; and here a simple style may be desirable. Thus poetic style may be roughly divided into (1) the *elevated*, (2) the *graceful*, (3) the *forcible*, (4) the *simple*.

One instance of each will be given, illustrating the style, not the subject.

(1) **Elevated**, avoiding every thing that is colloquial and suggestive of littleness.

The description of a wound might easily be made *forcible*, and the description of the healing might easily become colloquial and commonplace; but both are elevated in —

Then Satan first knew pain,
And writhed him to and fro convolved; so sore
The griding sword with discontinuous wound
Pass'd through him: but the ethereal substance closed,
Not long divisible; and from the gash
A stream of nectareous humor flow'd
Sanguine, such as celestial spirits may bleed,
And all his armor stain'd, erewhile so bright.

Paradise Lost, vi.

(2) **Graceful**, avoiding nothing that is familiar, so long as it is not unpleasing. The following might easily become unpleasingly forcible: —

(a) A rogue in grain
Veneered with sanctimonious theory.

TENNYSON, *The Princess*.

- (b) Eight daughters of the plough, stronger than men,
 Huge women *bloused* with health, and wind, and rain,
 And labor ; *lb.*

where *blowsy* would have been ungraceful.

- (3) **Forcible**, avoiding nothing but what is tame.

This painted child of dirt, that stinks and sings.

POPE.

- (4) **The Simple** is very commonly used in Wordsworth and Tennyson to express intense pathos : —

They two
 Were brother shepherds on their native hills.
 They were the last of all their race : and now,
 When Leonard had approached his home, his heart
 Failed in him ; and, not venturing to inquire
 Tidings of one so long and dearly loved,
 He to the solitary churchyard turned ;
 That, as he knew in what particular spot
 His family were laid, he there might learn
 If still his brother lived, or to the file
 Another grave was added. — He had found
 Another grave, — near which a full half-hour
 He had remained ; but, as he gazed, there grew
 Such a confusion in his memory
 That he began to doubt ; and even to hope
 That he had seen this heap of turf before, —
 That it was not another grave, but one
 He had forgotten.

WORDSWORTH, *The Brothers.*

46. The Elevated Style of Poetry is well exemplified by Milton's "Paradise Lost." It differs from the *graceful* style (1) in that it admits painful and even disgusting images ; and it differs from the forcible (2) in that it rejects many common expressions which, though they represent the meaning, represent it in a familiar manner.

(1) The following description could find no place in graceful poetry : —

All maladies
Of ghastly spasm, or racking torture, qualms
Of heart-sick agony, all feverous kinds,
Convulsions, epilepsies, fierce catarrhs,
Intestine stone and ulcer, colic pangs,
Demoniac phrensy, moping melancholy
And moon-struck madness, pining atrophy,
Marasmus, and wide-wasting pestilence,
Dropsies and asthmas, and joint-racking rheums.

MILTON, *Paradise Lost*, xi.

Note here that any common name for a disease, however fatal, would, if inserted, interfere with the effect of *elevation*. "Heart disease," "softening of the brain," "small-pox," are serious enough, but the names would be too familiar for here, even if those names were known to Milton.

(2) Again, in the "Allegro," Milton is not afraid to say, —

She was pinch'd and pull'd, she said.
And he by *friar's lantern* led.

But in the "Paradise Lost" the familiar name "friar's lantern" is avoided, and a periphrasis is substituted : —

As when a wandering fire,
Compact of unctuous vapor, which the night
Condenses, and the cold environs round,
Kindled through agitation to a flame,
Which oft, they say, some evil spirit attends,
Hovering and blazing with delusive light,
Misleads the amazed night-wanderer from his way.

The following are remarkable exceptions to the elevated style generally preserved in the "Paradise Lost : " —

- (a) Though with them better pleased
 Than Asmodeus with the fishy fume
 That drove him, though enamour'd, from the spouse
 Of Tobit's son, and with a vengeance sent
 From Media post to Egypt, there fast bound.
- (b) Or as a thief, bent to unhoard the cash
 Of some rich burgher, whose substantial doors,
 Cross-barr'd and bolted fast, fear no assault,
 In at the window climbs or o'er the tiles.

47. Dangers of Elevated Poetry : Grotesqueness. — The admission of familiar and trivial words, or images, into elevated poetry produces an effect that may be called *grotesque*.

The following is a good instance : —

Hast thou not heard
 That haughty Spain's pope-consecrated fleet
 Advances to our shores, and England's fate
 Like a clipp'd guinea trembles in the scale ?

The Critic.

48. Dangers of Elevated Poetry : Bombast. — An excess in the use of elevated language is a fault, and may be called *bombast*.

(a) Sometimes it is the *language* that is bombastic. The thought is reasonable enough, but expressed in absurdly elevated language, as : —

You know, my friend, scarce two revolving suns
 And three revolving moons have closed their course
 Since haughty Philip, in despite of peace,
 With hostile hand hath struck at England's trade ;

The Critic.

where "two years or little more" would have been the natural expression.

(b) Sometimes the *thought* itself is unnaturally excessive, and expressed in corresponding language, as when a lover calls the miniature of his mistress —

The moon's extinguisher, the noon-day's night.

Quoted in the Key to *The Rehearsal*.

A hemisphere of evil planets reign !

The Critic.

And the following, unless justified by extreme passion, would approach bombast : —

All springs reduce their currents to mine eyes,
That I being govern'd by the wat'ry moon
May send forth plenteous tears to drown the world.

Richard III.

Then let the pebbles on the hungry beach
Filip the stars, then let the mutinous winds
Strike the proud cedars 'gainst the flery sun.

Coriolanus.

49. Tameness and Bathos. — The deficiency of elevation is *tameness*. Perhaps the following, which approaches to prose, may be an instance : —

Arms, through the vanity and brainless rage
Of those that bear them in whatever cause,
Seem most at variance with all moral good,
And incompatible with serious thought.

COWPER.

Tameness, when found at the end of a piece of elevated poetry, often gives us a ludicrous sense of a sudden drop to a low from a high level. Thus : —

When I count o'er yon glittering lines
 Of crested warriors, where the proud steed's neigh,
 And valor-breathing trumpet's shrill appeal,
 Responsive vibrate on my listening ear,

*I cannot but surmise — forgive, my friend,
 If the conjecture's rash — I cannot but
 Surmise the state some danger apprehends.*

The Critic.

This depression or sinking is often called *bathos*, and is of course possible in forcible as well as in elevated poetry: —

Grac'd as thou art with all the power of words,
 So known, so honor'd at the House of Lords;

POPE.

which was thus parodied by Cibber: —

Persuasion tips his tongue whene'er he talks,
 And he has chambers in the King's Bench walks.

50. Misapplication of Elevated Style.—The elevated style has often been misapplied to subjects that do not require it. It is a dangerous style to handle. The genius of a Milton is required to prevent any long poem in the elevated style from becoming wearisome, and at times bombastic. By its nature, avoiding familiar words merely because they are familiar, it is altogether unfit for simple narrative. For example, an English translation of the story of the adventures of Ulysses would require almost always the graceful style, very seldom the elevated. But during the eighteenth century the distinction between the graceful style which rejects unpleasing and vulgar words, and the elevated style which rejects familiar and petty words, was forgotten. Serious poetry of all kinds, so argued the poets of the time, ought to reject such common terms as *man*, *woman*, *cup*,

wine, bed, coat, and to adopt in their stead less ignoble terms, such as *swain, fair, goblet, purple tide, alcove, vest*, etc.

The Elizabethan dramatists had preferred to use the plainest and most familiar words, even to coarseness, in which they could express their meaning: the poets of the eighteenth century, on the other hand, limited their choice to such words as were unfamiliar. Thus the range of their language was unnaturally narrowed. Shakspeare and Ben Jonson had at their command the poetic vocabulary in addition to the ordinary language of conversation: Pope in his "Odyssey" uses only the strictly poetic vocabulary. In satire and lighter poetry, the forcible and the graceful styles still survived; but the serious poetry of this age, hampered by these conventional restrictions, became stilted and unnatural in the extreme. The following examples of this conventional bombast are taken from Pope's "Odyssey." The original is, "The swine-herd tucked up his coat, and ran out of doors:" Pope writes:—

His *vest succinct* then girding round his waist,
Forth rushed the *swain* in hospitable haste.

Then the killing of two pigs for dinner is described thus:—

Of two (pigs) his *cutlass launch'd* the spurting blood.

Then:—

Silent and thoughtful while the board he ey'd,
Emaeus pours on high *the purple tide*;

where the original is, "he filled and handed him a cup." Again, instead of "he went to his chamber to lie down," Pope has—

His bright *alcove* the obsequious youth ascends.

51. The Graceful Style, though it does not, like the elevated style, reject familiar words, rejects all words and images that are disgusting, or coarse, or in any way unpleasing. Thus, in Tennyson's "Lord of Burleigh," such common words as *handsome*, *domestic*, are not out of place. But instead of *landscape painter*, in —

He is but a *landscape painter*,
And a village maiden she,

if we were to substitute "*young pork-butcher*," "undertaker," "haberdasher," or perhaps even "land-surveyor," or "country doctor," the effect of the poem would be injured, if not destroyed. The difference between the graceful and the forcible style may be seen by comparing the light and half-playful touch in —

And one
Discussed his tutor, rough to common men,
But *honeying* at the whisper of a lord,

The Princess.

with the straightforward attack in —

When *servile* chaplains cry that birth and place
Endue a Peer with honor, truth, and grace,
Look in that breast, most *dirty D* — ! be fair,
Say can you find out one such lodger there ?

POPE.

Note how, in the following passage, a colloquial and somewhat *ungraceful* name for a flower is not introduced without some kind of preparation. It is the description of the death of Ophelia : —

There with fantastic garlands did she come
 Of corn flowers, nettles, daisies, and long purples
 That liberal shepherds give a grosser name,
 But our cold maids do *dead men's fingers* call them.

Hamlet, iv. 7. 172.

Here the quaintness of the flowers is essential to describe the "fantastic" nature of the garland; but if "dead men's fingers" had headed the list of flowers, without any preparation, the effect would have been seriously injured. Contrast the above with the intentionally comical effect of the abrupt introduction of the names of flowers with ungraceful epithets in the following:—

Darkness is fled,
 Now flowers unfold their beauties to the sun,
 And blushing kiss the beam he sends to wake them;
 The striped carnation and the guarded rose,
 The vulgar wall-flower, neat gilly-flower,
 The polyanthus mean, the dapper daisy,
 Sweet-william and sweet marjoram and all
 The tribe of single and of double pinks.

The Critic.

The poems of Tennyson present, perhaps, the most faultless specimens of the graceful style,— a style that can describe any thing, however familiar, so long as it does not suggest any thing ungraceful. Thus, in the "Miller's Daughter," the poet does not avoid describing the miller, and—

His double chin, his portly size,

or the quiet conversation after dinner,—

Across the walnut and the wine;

and yet throughout the poem there is not the slightest jar to break the sense of continuous gracefulness. That this is not effected without great care, may be seen from comparing the first edition of the poem with later editions. Originally it was a water-rat whose splash in the water was followed by the appearance of the "Miller's Daughter," reflected in the stream: —

A water-rat from off the bank
Plunged in the stream.

It seems to have been felt that this image a little marred the general level of quiet grace and beauty in the poem, and it was therefore altered to —

Then leapt a trout. In lazy mood
I watch'd the little circles die;
They passed into the level flood,
And there a vision caught my eye.

Two other alterations of the same poem illustrate the delicacy with which language can so be handled as to preserve, by an art imperceptible to a careless reader, the level of gracefulness. The epithet "gummy," applied to "chestnuts," has been erased in the eighth stanza; and the somewhat gloomy description of the upper pool, —

How dear to me in youth, my love,
Was every thing about the mill;
The black and silent pool above,
The pool beneath that ne'er stood still, —

was altered into the more cheerful and detailed description that follows: —

I loved the brimming wave that swam
 Through quiet meadows round the mill,
The sleepy pool above the dam,
 The pool beneath it never still.

52. Dangers of the Graceful Style: Pedantry, Conventionalism.—The excess of the graceful style leads to the fault of rejecting not merely words that are ungraceful, but also words that are familiar. It thus trespasses upon the elevated. Instances of this fault have been given above, and many other instances might be gathered from Thomson's "Seasons":—

- (a) His sportive lambs
 This way and that *convolv'd*¹ in friskful glee
 Their frolics play.
- (b) The rustic youth, brown with *meridian* toil.
- (c) The trout is banish'd by the *sordid* (muddy) stream.
- (d) Meanwhile *incumbent* o'er the shining share
 The master leans.

This proneness to use an unfamiliar and Latin word instead of a familiar English one may be called *pedantry*; but, in other cases, the aversion to familiar words (such as *man* and *woman*), and the preference of unfamiliar words (such as *swain* and *fair*), would be called *conventionalism*.

Even Cowper and Wordsworth sometimes err in this direction. *Convey* is more unfamiliar than *bring*, but is not

¹ The word is more suitably used to describe the writhing of Satan wounded:—

Then Satan first knew pain,
 And writhed him to and fro *convolved*.
Paradise Lost.

appropriate to express the action of handing a rose to a friend : —

The rose had been wash'd, just wash'd in a shower,
Which Mary to Anna convey'd ;

COWPER.

and “ prominent feature ” is not a graceful periphrasis for *nose* in —

Mark him of shoulders curved, of stature tall,
Black hair and vivid eye and meagre cheek,
His prominent feature like an eagle's beak.

WORDSWORTH.

53. The Deficiency of Gracefulness is often more easily felt than pointed out. It is seldom that a palpably ungraceful word is admitted, except in a parody, as —

For dear is the emerald isle of the ocean
Whose daughters are fair as the foam of the wave,
Whose sons, unaccustomed to rebel commotion,
Though joyous are sober, though peaceful are brave.

The shamrock their olive, sworn foe to a quarrel,
Protects from the thunder and lightning of *rows* ;
The sprig of *shillelagh* is nothing but laurel,
Which flourishes rapidly over their brows.

Rejected Addresses.

Lead us to some sunny isle,
Yonder o'er the western deep,
Where the skies for ever smile,
And the *blacks* for ever weep.

Quoted from THACKERAY.

More often the deficiency appears in a want of that exquisiteness in the choice of words which is a characteristic of

the highest kind of graceful poetry. By such a want the general result is injured; but no particular word or line can be made responsible for the fault.

Perhaps the following passage, without being extremely faulty, is not free from this fault:—

But now and then with pressure of his thumb
To adjust the fragrant charge of *a short tube*
That fumes beneath his nose.

COWPER.

54. The Forcible Style is well exemplified by the Elizabethan dramatists. No words are rejected by them that express the meaning with clearness and force:—

- (a) Covering discretion with a coat of folly,
As gardeners do with ordure hide those roots
That shall first spring and be most delicate.

Henry V.

- (b) Rush on his host, as doth the melted snow
Upon the valleys, whose low vassal seat
The Alps doth spit and void his rheum upon.

Ib.

- (c) Big Mars seems bankrupt in their beggar'd host,
And faintly through a rusty beaver peeps:
The horsemen sit like fixed candlesticks
With torch-staves in their hand: and their poor jades
Lob down their heads, dropping the hides and hips,
The gum down-roping from their pale dead eyes,
And in their pale dull mouths the gimmel bit
Lies foul with chewed grass, still and motionless.

Ib.

In this last passage, ungraceful and offensive words are studiously selected as appropriate for the boaster who exults

in the prospect of a victory over a dejected enemy. Many passages of Pope furnish examples of this style : —

Yet let me flap this bug with gilded wings,
This painted child of dirt that stinks and sings :
Whose buzz the witty and the fair annoys,
Yet wit ne'er tastes, and beauty ne'er enjoys :
So well-bred spaniels civilly delight
In mumbling of the game they dare not bite.

55. Dangers of the Forcible Style: Coarseness. — This passage from Pope points out the danger of *coarseness* to which the forcible style is peculiarly liable. The first two lines are so unpleasant that they can scarcely be tolerated even in satire. Many passages in which *force* has degenerated into *coarseness* might also be quoted from Shakespeare's plays : —

And then the hearts
Of all his people shall revolt from him,
And kiss the lips of unacquainted change,
*And pick strong matter of revolt and wrath
Out of the bloody fingers' ends of John.*
King John.

But it is very difficult to say how far the coarseness is intentional, meant to express the natural disposition, or the intense passion of the speaker, and not at all characteristic of the dramatist. Thus it would be wrong to criticise the language when the ecstasy of a mother's grief makes Constance cry, —

Death ! death ! O amiable lovely death,
Thou odoriferous stench ! sound rottenness !
Arise forth from the couch of lasting night,
Thou hate and terror to prosperity,

And I will kiss thy detestable bones,
 And put my eye-balls in thy vaulty brows,
 And ring these fingers with thy household worms,
 And stop this gap of breath with fulsome dust,
 And be a carrion monster like thyself ;
 Come, grin on me, and I will think thou smilest,
 And buss thee as thy wife.

King John, iii. 4. 25-35.

And perhaps a similar explanation may justify the following address of the Queen to Richard II. :—

Thou mass of honor, thou King Richard's tomb,
 And not King Richard ; thou most beauteous inn,
 Why should hard-favor'd grief be lodged in thee,
 When triumph is become an alehouse guest !

Yet the following passage, justifiable itself, shows the possibility of erring in the direction of coarseness :—

Thou detestable maw, thou womb of death,
 Gorged with the dearest morsel of the earth,
 Thus I enforce thy rotten jaws to open,
 And, in despite, I'll cram thee with more food,
 here, here will I remain
 With worms that are thy chambermaids.

Romeo and Juliet.

And again in the following :—

First the fair reverence of your highness curbs me
 From giving reins and spurs to my free speech :
 Which else would post, until it had returned
 These terms of treason doubled down his throat.

Richard II.

With a foul traitor's name stuff I thy throat.

Ib.

Ere my tongue
 Shall wound my honor with such feeble using,
 Or sound so base a parole, my teeth shall tear
 The slavish motive of recanting fear,
 And spit it bleeding in his high disgrace,
 Where shame doth harbor, even in Mowbray's face,
Richard II.

the expressions are most appropriate for two furious combatants, one or both conscious of guilt; but in themselves they are exaggerated as well as unpleasing, and exceed the usual limit of the *forcible* style.

The forcible and graceful style are combined in the songs of the Elizabethan dramatists, and the Elizabethan poetry generally. Shakspeare's sonnets, although always forcible, and often using the most familiar words and images, are for the most part graceful also:—

That thou art blamed shall not be thy defect,
 For slander's mark was ever yet the fair,
 The ornament of beauty is suspect,
 A crow that flies in heaven's sweetest air.

Sonnet 70.

The occasional violence and coarseness of the *forcible* style led to a reaction in favor of urbanity. This finally degenerated into the conventional style common in the eighteenth century, and described above. But the gulf between the *forcible* and *conventional* is bridged by Dryden, who in a most happy manner combines grace and force:—

When I consider life, 'tis all a cheat :
 Yet fool'd with hope men favor the deceit,
 Trust on, and hope to-morrow will repay :
 To-morrow's falser than the former day,
 Lies worse ; and when it says we shall be blest

With some new joys, cuts off what we possessed.
 Strange cozenage ! none would live past days again,
 Yet all hope pleasure from what yet remain,
 And from the dregs of life hope to receive
 What the first sprightly runnings could not give.
 I'm tired of waiting for this chymic gold
 That fools us young, and beggars us when old.

56. The Want of Force, like the want of grace, is not a fault that can often be localized in any particular words or expressions. Tameness or weakness arises from a general inability to use language rightly, and often from the ignorance of the exact meanings and distinctions of words, and hence a preference for the vaguest words, as most likely to cover ignorance. Sententious tameness is exemplified by the following parody of Crabbe :—

John Richard William Alexander Dwyer
 Was footman to Justinian Stubbs, Esquire ;
 But when John Dwyer listed in the Blues,
 Emanuel Jennings polish'd Stubb's shoes.
 Emanuel Jennings brought his youngest boy
 Up as a corn-cutter — a safe employ, etc.

Rejected Addresses.

In the poetry of Crabbe himself the following lines are found :—

Something had happen'd wrong about a bill
 Which was not drawn with true mercantile skill ;
 So, to amend it, I was told to go
 And seek the firm of Clutterbuck and Co.

57. The Simple Style is common in ballads. It is used in narrative, where the story is the principal consideration, and the words require to be especially clear and simple. Most

of the old ballads are speeches, with descriptive passages interspersed. But the utterances of the speakers are generally expressed in a less forcible style than that used by the Elizabethan dramatists. The short and simple metre would in itself be an obstacle in the way of using many words common in Shakspeare. The ballad was intended to be sung, readily understood, and easily remembered. Each of these considerations tended to make simplicity a necessity. Hence the epithets are often of the simplest nature, and so often attached to their several nouns as almost to form part of a compound noun. Thus "red gold," "bright sword," "lady fair," "the bold Buccleuch," are almost as inseparable as "the green-wood," "my merry-men." Wordsworth and Tennyson have written poems which, though not ballads, nor in the ballad-metre, are so studiously *simple* that they may fairly be ranked under this division. "Dora" is an example:—

And Dora took the child, and went her way
 Across the wheat, and sat upon a mound
 That was unsown, where many poppies grew.

58. Danger of the Simple Style: Childishness.—An affected excess of simplicity, narrating details that are not worth narrating, has been parodied in the following imitation of Wordsworth:—

Well, after many a sad reproach
 They got into a hackney coach
 And trotted down the street.
 I saw them go; one horse was blind,
 The tails of both hung down behind,
 Their shoes were on their feet.

Rejected Addresses.

The deficiency of simplicity is pedantry or conventionalism, and has been sufficiently exemplified above.

CHAPTER II.

THE DICTION OF PROSE.

59. The Diction of Prose. — It is very natural that those who are beginning to write prose on subjects with which they are not familiar, and about which they have not thought and spoken much, should fall into the elevated or graceful diction of poetry. They naturally choose the diction that seems to them least likely to be vulgar and most remote from common life; and, as they are generally better acquainted with the best poetry than with the best prose of the language, they have recourse to the former. But poetic diction without metre is, even in impassioned prose, very likely to be distasteful; and in ordinary prose, written for the purpose of giving information, it is offensive. We have not the leisure, in ordinary prose, to attend to the picturesqueness and euphony of words or the rhythm of sentences; and the attempt to arrest our attention and divert it to such superfluities offends instead of pleasing. Thus *Albion* would be in place in poetry, but out of place in prose. The *Emerald Isle* is fitly and effectively used in Moore's songs; but when an author writes, "Parliament, during this session, was mainly occupied with the *Emerald Isle*," the sudden transition from the business-like debates of a deliberative assembly to a fairy-like scene of verdant beauty, such as is conjured up by this picturesque title, is not only not pleasing, it is displeasing.

Beginners must therefore bear in mind that when they have to write about a subject of somewhat elevated character, — as, for instance, about the passage of the Rubicon by Julius

Cæsar, — it is not necessary or in good taste at once to begin to use *steed* or *charger*, instead of being content that the great usurper should merely “spur his *horse*” across the river. The short and archaic forms, as well as the peculiar words of poetry, are to be avoided. *Ere* must not be written for *before*, nor *scarce* for *scarcely*, nor *vale* for *valley*, and the like.

Are we then in no circumstances to use poetic diction in prose? Could no context whatever justify the use, for instance, of the Emerald Isle or of Albion? Yes: we may use the picturesque diction where the picturesqueness is a part of the information which we desire to give. Thus, — “Accustomed to the arid and barren deserts of Arabia, the eye of the returning soldier rested with pleasure upon the rich, bright vegetation of the *Emerald Isle* ;” or, “Driven backward by a violent wind, the invaders had the pain of seeing the white cliffs of *Albion* lessen in the distance, un-reached and unconquered.”

But scarcely any circumstances would justify in a beginner the use of poetic words, such as *woe*,¹ *thrall*, *ire*, *vale*, *ere*, *scarce*, etc. For these have other prose equivalents: they are connected by usage and association with metre, and are employed not for picturesqueness, but for euphony.

The same rule will apply to the use of epithets in prose. They must not be used as in the ballad style without any purpose of giving information, and merely for picturesqueness. You could not write in prose, “He was sitting in the *green wood*,” or “He drew his *bright sword*,” unless the context made the epithets necessary; as in, “Laughing at the

¹ *Woe* is used in a well-known passage of *Burke*, influenced (see page 96) by Biblical diction: “Then ensued a scene of *woe*, the like of which no eye had seen, no heart conceived.”

peasant's extemporized weapon, the soldier drew his own bright sword," where the epithet would indicate the habitual use of the sword and the soldier's readiness for fight, in contrast to the peasant's unreadiness.

60. Impassioned Prose. — There is a beautiful prose (dangerous to imitate) which resembles poetry in having a perceptible rhythm, and now and then borrows poetic *brevity* and forms poetic compounds, — e.g., *daisied, sun-filled*, — while yet it never trespasses on the poetic-vocabulary: —

“The boat reappeared, but *brother and sister* had gone down in an embrace never to be parted; living through again, in one supreme moment, the days when they *had clasped their little hands in love, and roamed the daisied fields together.*” — GEORGE ELIOT.

In the following the rhythm is perceptible and singularly fascinating, though the law of rhythm cannot be detected: —

“I at least hardly ever look at a bent old man or a wizened old woman, but I see also with my mind's eye that Past of which they are the shrunken remnant; and the unfinished romance of rosy cheeks and bright eyes seems sometimes of feeble interest and significance, compared with that drama of hope and love which has long ago reached its catastrophe, and left the poor soul like a dim and dusty stage, with all its sweet garden-scenes and fair perspectives overturned and thrust out of sight.” — *Ib.*

In the following, the omission of the conjunctions in the third and fourth lines suggests the brevity of poetry; and in the middle of the passage there are rhythmical short sentences, with three or four accents each, which approach to verses: —

“Blessed influence of one true loving human soul on another! Not calculable by algebra, not deducible by logic, but *mysterious, effectual, mighty* as the hidden process by which the tiny seed is

quicken and bursts forth *into tall stem and broad leaf and growing tasselled flower*. Ideas are often poor ghosts, our *sun-filled* eyes cannot discern them; they pass athwart us in thin vapor, and cannot make themselves felt. But sometimes they are made flesh: they breathe upon us with warm breath, they touch us with soft *responsive* hands, they look at us with sad sincere eyes, and speak to us in appealing tones, — they are clothed in a living soul with all its conflicts, its faith, and its love. Then their presence is a power.” — GEORGE ELIOT.

The omission of the article may be noticed also in the following:—

“The temptations of beauty are much dwelt upon, but I fancy they only bear the same relation to those of ugliness, as the temptation to excess at a feast, where the delights are varied *for eye and ear* as well as palate, bears to the temptations that assail the desperation of hunger.” — *Ib.*

In prose like this, the use of simile for metaphor is allowable, and is introduced with exquisite effect, together with a certain transposition of the words for emphasis, in —

“But Catarina moved through all this joy and beauty like a poor wounded leveret, painfully dragging its little body through the sweet clover tufts — for it, sweet in vain.” — *Ib.*

Or, again, an emphatic position may be given to some detail in a description which would be quite unwarranted in ordinary prose, but which adds greatly to the picturesqueness, besides super-adding a subtle rhythmical effect:—

“But good society, floated on *gossamer wings* of light irony, is of very expensive production, requiring nothing less than a wide and arduous national life, condensed in *unfragrant*, deafening factories, cramping itself in mines, sweating at furnaces, grinding, hammering, weaving, under more or less oppression of carbonic

acid; or else spread over sheep-walks and scattered in lonely houses and huts in the clayey or chalky corn lands, *where the rainy days look dreary.*" — GEORGE ELIOT.

The rhythm of the last part of the passage just quoted approaches too near to the form of lyrical poetry to be allowable in a speech or historical treatise. But it will be observed that in all the above passages, as well as in those that follow, the *vocabulary* of prose is strictly observed. Different rhythms are suitable for different subjects, and seem natural to different authors; but, even in the highest flight of fancy, and under the influence of the strongest passion, the best prose-writers¹ use the diction of prose, and not that of poetry. Exceptions are rare, even in archaic prose:—

"*Methinks I see* in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks: *methinks I see* her as an eagle muing² her mighty³ youth, and kindling her *undazzl'd* eyes at the full mid-day beam, purging and unscaling her long abused sight at the fountain itself of heav'nly radiance, while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about, amaz'd at what she means, and in their envious gabble would prognosticate a year of sects and schisms." — MILTON, *Areopagitica*.

It might be expected that in the earlier prose-writers of the language the distinction between prose and poetic diction should not be established. *Methinks* was common in the prose of Milton's time, and *muing* was a common term in falconry. Note the repetition "*Methinks I see,*" which is common in impassioned prose, and is exemplified in the following passage:—

¹ Exceptions will be noted hereafter.

² Milton's spelling of the word.

³ Probably not recognized then as poetic.

“It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely *never lighted* on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in, — glittering like the morning-star, full of life, and splendor, and joy. *Oh!* what a revolution! and what an heart must I have, to contemplate without emotion that elevation and that fall! *Little did I dream* when she added titles of veneration to those of enthusiastic, distant love, that she should (*sic*) ever be obliged to carry the sharp antidote against disgrace concealed in that bosom; *little did I dream* that I should have lived to see such disasters fallen upon her *in a nation* of gallant men, *in a nation* of men of honor and of cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone. That of sophisters, economists, and calculators, has succeeded, and the glory of Europe is extinguished for ever. *Never, never more* shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, and that subordination of the heart, which kept alive, even in servitude itself, the spirit of an exalted freedom.” — BURKE.

If anywhere, poetic diction might be expected in the following passage. But though the rhythm is almost metre there is no trace (except perhaps in the noun *sighing*) of the poetic diction: —

“For so have I seen a lark rising from his bed of grass, || and *soaring upwards, singing as he rises,* || and [*he*] *hopes to get to heaven and climb above the clouds;* || but the poor bird was beaten back || *with the loud sighings of an eastern wind,* || and his motion made irregular and inconstant, descending more at every breath of the tempest than it could recover by the libration and frequent weighing of his wings; till the little creature was forced to sit down and pant, and stay till the storm was over; and then it made

a prosperous flight, and did rise and sing as if it had learned music and motion from an angel as he passed sometimes through the air about his ministries here below: so is the prayer of a good man." — JEREMY TAYLOR.

The same remark applies to the following: —

"Let us watch him [man] with reverence || as he sets side by side the burning gems, || and smooths with soft sculpture the jasper pillars that are to reflect a ceaseless sunshine, and rise into a cloudless sky: but not with less reverence let us stand by him when, with rough strength and hurried stroke, he *smites*¹ an uncouth animation out of the rocks which he has torn from among the moss of the moorland, and heaves into the darkened air the pile of iron buttress and rugged wall, instinct with work of an imagination || as wild and wayward as the northern sea: || creations of ungainly shape and rigid limb, but full of wolfish life: fierce as the winds that beat, and changeful as the clouds that shade them." — RUSKIN.

Even in the description of St. Mark's at Venice, a passage in which prose soars far above its usual pitch, only a few *forms* (not words) can be found peculiar to poetic diction: —

"And in the midst of it the solemn forms of angels, *sceptred* and *robed* to the feet, and leaning to each other across the gates, their figures indistinct among the gleaming of the golden ground through the leaves beside them, interrupted and dim like the morning light as it faded back among the branches of Eden, when first its gates were *angel-guarded* long ago." — *Ib.*

Here, though *faded* is of course common in prose diction, yet the condensed expression "faded back" is poetical.

The following is a very close approximation to poetic

¹ The expression "*smites* the rock" seems suggested by Biblical diction.

rhythm, and at the close the author seems to find poetry necessary as a vent for the impassioned sentiment. Yet, with the exception, perhaps, of *untimely*, used as an adverb, the diction is that of pure prose. It is the conclusion of a description of the last days of George III.:—

“What preacher need moralize on this story? What words *save* the simplest are requisite to tell it? It is too terrible for tears. The thought of such a misery *smites* me down in submission before the Ruler of kings and men, the Monarch Supreme over empires and republics, the inscrutable Dispenser of life, death, happiness, victory. ‘O brothers!’ I said to those who heard me first in America: ‘O brothers! speaking the same dear mother-tongue; O comrades! enemies no more, let us take a mournful hand together as we stand by this royal corpse and call a truce to battle! *Low* [transposition] *he lies*, to whom the proudest used to kneel once, and who was cast lower than the poorest; dead whom millions prayed for in vain. Driven off his throne; *buffeted* by rude hands; with his children in revolt; the darling of his old age killed before him *untimely*,¹ our Lear hangs over her breathless lips, and cries, “Cordelia, Cordelia, stay a little!”

Vex not his ghost, — oh! let him pass, — he hates him
That would upon the rack of this tough world
Stretch him out longer.

Hush! strife and quarrel, over the solemn grave. Sound, trumpets, a mournful march. Fall, dark curtain, upon his pageant, || his pride, | his grief, | his áw|ful trág|edy.’” — THACKERAY.

It should be stated with reference to the use of *save* as a preposition, *smite*, and *buffeted*, that the authorized version of the Bible has exercised a great influence upon the standard of prose. The solemn tone of submission before the decrees

¹ “Killed *before him before her time*,” would be intolerably harsh.

of God insensibly causes the diction to assume a Biblical hue. Hence the use of *save*, for which *except* might have been substituted. *Smite*, however, could not be replaced by *strike*, for the divine origin of the blow would not be expressed; nor could *beaten* express the author's meaning so well as *buffeted*, which suggests the deepest and most undeserved humiliation. In discourses and treatises on religious subjects, the Biblical phraseology is sanctioned by custom, and is freely used,—perhaps too freely; for the use of antique religious phraseology, except where the thought is impassioned, tends to give a sense of unreality to the words, and is liable to degenerate into what is called *cant*. Not even in this impassioned style does Thackeray venture to use *brethren* for *brothers*. *Smite* expresses a meaning that *strike* does not: *brethren* would only have differed from *brothers* by being less real.

Before quitting this very important subject, it will be well to give an example of poetic prose which has passed the borderland between prose and poetry, and which in its excessive transpositions, its ambitious attempts at perceptible rhythm, and its *occasional use of poetic words*, presents a good specimen of a style that ought to be most carefully avoided:—

“ The whole school were in ecstasies to hear tales and stories from his genius; *even* like a flock of birds, chirping in their joy, || all *néw*|ly *alight*|ed ón | a *vérn*|al *lánd*. || In spite of that difference in our age— or oh! say rather because that difference *did* touch the one heart with tenderness and the other with reverence,— how often did we two wander, like elder and younger brother, in || the *sún*|light *ánd* | the *móon*|light *sóli*|túdes! || Woods into whose inmost recesses *wé* should have *quáked* | *alóne* | to *pén*|etráte, || in his company were glad as gardens, through their *most awfúl umbrage*; and there was beauty in the shadows of the old oaks. Cataracts, in whose *lonesome* thunder, as it *pealed* into those *pitchy* pools, [excessive alliteration] || *wé dúrst*

| not by | ourselves | have faced | the spráy, || — in his presence, || dinned with | a mérr|y mú|sic ín | the désert [excessive alliteration] and cheerful was [unnecessary transposition] the thin mist they cast sparkling up into the air. *Too severe* for our *unaccompanied* spirit, then easily overcome with awe, *was* [inexcusable transposition] the solitude of those remote inland lochs. But as || we wálked | with hím | alóng | the | wínd|ing shóres, || how páss||ing swéet | the cálm | of bóth | blue dépths || — how magnificent the white-crested waves, tumbling beneath the black thunder-cloud! *More beautiful*, [inexcusable transposition and omission of verb] because our eyes gazed on it along with his, at the beginning or ending of some sudden storm, the apparition of the rainbow.” — WILSON.

Among other faults in this passage, the excessive alliteration is a prominent one. The double alliteration of

Dinned with | a mérr|y mú|sic ín | the désert

is intolerable, except in the metre of poetry; and elsewhere the excess, though concealed from the eye, is obvious to the ear, as in “*chirping in their joy, all newly alighted on a vernal land.*” Alliteration was from the earliest times noticed by the English ear. By itself, without rhyme, it was once sufficient to constitute poetry. It will be seen hereafter that the early English poetry recognized two accented and alliterated initial syllables (and all vowels were considered identical for the purpose of alliteration) to denote a verse. This may explain why an excess of alliteration in prose is peculiarly offensive. Ruskin, in the passage quoted above, writes, “among the *gleaning of the golden ground* ;” but it is the combination of poetic characteristics in excess that renders the poetic prose of the last quoted passage objectionable. The worst fault of all is the use of poetic *words*, — *quaked, lonesome, umbrage, and even* for “just.”

60*. Exceptional Poetic Prose. — It has been shown that, as a rule, the master-writers of impassioned Prose in the English language preserve the distinction between the diction of Prose and Poetry. Most students will do well to preserve the same distinction. But there are specimens of prose which (a) in *rhythm*, (b) in *words*, approximate to poetry, and are nevertheless approved, some by the popular, some even by the most cultivated taste. (a) The impassioned descriptive prose of Dickens is almost written in *metre*, as well as with poetic *words*. (b) The prose of Lamb, Coleridge, and writers formed in his school, such as Hazlitt and De Quincey, sometimes employs poetic *words*; and the first two, at least, are thought to be classical writers of English prose: —

- (a) The earth covered with a sable pall,
 1 *As for the burial of yesterday;*
 The clumps of dark trees,
 2 *Its giant plumes of funeral feathers*
 2 *Waving sadly to and fro:*
 1 *All hushed, all noiseless, and in deep repose,*
 1 *Save the swift clouds that skim across the moon,*
 And the cautious wind,
 1 *As creeping after them upon the ground*
 1 *It stops to listen, and goes rustling on,*
 1 *And stops again, and follows, like a savage,*
 On the trail.

DICKENS.

Here all the verses marked 1 are strict dramatic blank verse, while the couplet marked 2 has a decided trochaic effect.

(b) “*Nothing-plotting, nought-caballing, unmischievous synod! Convocation without intrigue! parliament without debate! what a lesson dost thou read to council and consistory! If my pen treat of you lightly, — as haply it will wander, — yet my spirit hath gravely*

felt the wisdom of your custom, when, sitting among you in *deepest* peace, which some *out-welling* tears would rather confirm than disturb, I have reverted to the times of your beginnings, and the sowings of the seed by Fox and Dewesbury."—LAMB, *A Quakers' Meeting*.

The poetic diction of Lamb, together with his careful avoidance of poetic metre, forms a pleasant kind of incongruity, as when he apostrophizes St. Valentine thus :—

"Great is thy name in the rubric, thou venerable Archflamen of Hymen! Immortal Go-between! who and what manner of person art thou? . . . Wert thou indeed a mortal prelate, with thy tippet and thy rochet on, and decent lawn sleeves? Mysterious personage! Like unto thee, assuredly there is no other mitred father in the calendar."

Here there is a humorous affectation of sublimity, and poetic diction is in its place. And even in his serious passages the humor peeps out, and is often expressed by a poetic expression or quotation, as :—

"What is the stillness of the desert compared with this place? *what the uncommunicating muteness of fishes?*"

"Their garb and stillness conjoined present a uniformity tranquil and *herd-like*—*as in the pasture*—*'forty feeding like one.'*"

When poetic diction is used in this humorous manner, it is the result of affectation, an intentional and pleasant affectation of bard-like sublimity. When it is not used humorously, there is the danger that the writer will appear to be affected without intending to be so. Nothing but sublimity of thought can possibly make sublime diction seem natural. It may be a matter of question how far poetic prose—*i.e.*, prose using poetic diction—has been justified by success in individual instances. It is no question at all that this style is very

rarely successful, and, to be successful at all, must be original. A beginner who wants to write poetic prose wishes to succeed where only a few men of genius have tried, and only a few of those few have succeeded.

62. Speech the Guide to Prose.—It is impossible to write prose by merely resolving to write what is not poetry. A positive standard is required as well as negative rules; and the best positive rule that can be given is, subject to certain qualifications which will be mentioned presently, to write as you would speak. This rule leaves great latitude for variety of style and rhythm, as much latitude as is required by speech. A man speaks in a very different manner according as he is conversing at the dinner-table, or holding a literary discussion, or arguing in a law-court, or addressing a public meeting or a congregation; and every different shade in speaking will be represented in writing. But the differences will consist almost entirely *in the rhythm of the sentences, in the use of question instead of statement, of short sentences instead of long ones; not in words, which will be very nearly the same throughout.*

63. The differences between Speech and Prose spring very naturally from the different circumstances of either. The speaker must make his meaning immediately intelligible, and must arrest attention at once; otherwise the effect is lost altogether. The reader can review a written sentence at his leisure. Hence the sentences may fairly be a little longer and more complicated in writing than in speech; and hence also, for the sake of arresting attention, a little sacrifice of literal truth to vividness — in other words, a little exaggeration — is not uncommon in speech. While speaking, the speaker

can explain himself if he perceives that he is not understood : this cannot be done in writing. Hence speech is more irregular and less exact than writing. In speaking there are certain aids to help the speaker, action and gesticulation, the modulation of the voice, and the changing expression of the countenance : objects or persons mentioned can often be indicated by the hand ; the auditor or audience can be questioned, and the expression of their faces can be interpreted as assent or dissent, and answered accordingly. The result of all these differences in circumstance is that speech, as compared with writing, is (*a*) less exact in the choice of words, (*b*) more brief, and (*c*) more varied in construction.

64. Writing is more exact than Speech in the choice of words. We cannot stand thinking about the most exact word when some word to produce an immediate effect is required ; and therefore in conversation we allow ourselves to say, "he's a *clever* fellow," where perhaps we mean "original," or "thoughtful," or "judicious," or "sagacious." In the same way "a *fine* fellow" may be sometimes used in conversation to express "gallant," or "unselfish," or "noble." This inexactness is extremely common in superlatives, which seem almost necessary as stimulants to give a flavor to familiar conversation, and to arrest attention. Hence, "I feared" becomes in conversation "I was terribly afraid," "It is a pleasant day" becomes "a most delightful day," and "I was in haste" is changed into "I was in a tremendous hurry." This craving for picturesqueness sometimes manifests itself in similes that would scarcely bear the test of writing ; e.g., "He's as grave as a judge," "as sharp as a needle," etc. Some exaggeration and inexactness of this kind is pardonable in speech, though where it is excessive and obtrusive it makes

conversation somewhat tedious (and good talkers avoid it); but in written prose such inexactness is a fault, except in letters, when something of the carelessness of conversation is agreeable.

65. Writing is less brief than Speech.—The brevity of conversation manifests itself in such contractions as *don't*, *can't*, *won't*, 's for *is*, *I'll* for *I will*, and the like; in the omission of prepositions in such phrases as "What time will the train start?" "What day will you come to see me?" in elliptical phrases, such as "I tell you what," "I say;" in the use of short, inexact approximations to a meaning that can be expressed by a periphrasis, — e.g., "It is very *unlucky*," only for "it is very much *to be regretted*;" "he is *sharp* enough," for "he is sufficiently *alive to his own interests*;" and also in the use of other short and expressive words which border upon or are slang, — e.g., *a snob*, *a bore*, *a swell*, *a muff*.

66. Writing is less varied in construction than Speech.—The greater variety of speech is a natural result of the presence of a second person who may at any moment interrupt or be appealed to. Thus, compare the following narrative translated from Plutarch with the same words put into the mouth of Cassius by Shakspeare, and mark the conversational abruptness of the latter rendering: —

"When they raised their camp, there came two eagles that, flying with a marvellous force, lighted upon two of the foremost ensigns, and followed the soldiers, which gave them meat and fed them until they came near to the city of Philippi, and there, one day before the battle, they both fled away."

Coming from Sardis, on our former ensign
 Two mighty eagles fell ; and there they perched,
 Gorging and feeding from our soldiers' hands ;
 Who to Philippi *here* consorted us.
This morning are they fled away and gone.

This conversational abruptness also appears in the dramatic rendering by Shakspeare of the following passage from Plutarch. Here both passages are intended to represent speech ; but it cannot be doubted that Shakspeare's rendering is the more like speech of the two :—

“ Among the Volsces there is an old friend and host of mine, an honest, wealthy man, and now a prisoner, who, living before in great wealth in his own country, liveth now a poor prisoner in the hands of his enemies ; and yet, notwithstanding all this his misery and misfortune, it would do me great pleasure if I could save him from this one great danger, to keep him from being sold as a slave.” — NORTH'S *Plutarch*.

I sometime lay here at Corioli
 At a poor man's house ; he used me kindly :
 He cried to me : I saw him prisoner ;
 But then Aufidius was within my view
 And wrath o'erwhelmed my pity : I request you
 To give my poor host freedom.

Coriolanus.

The greater vividness and abruptness of conversation, and the appeal to the personal knowledge of the person addressed, are illustrated by comparing the two following passages :—

A common slave — *you know him well by sight* —
 Held up his left hand, which did flame and burn
 Like twenty torches join'd, and yet his hand,
 Not sensible of fire, remain'd unscorch'd.

Julius Caesar.

“There was a slave of the soldiers that did cast a marvellous burning flame out of his hand, insomuch as they that saw it thought he had been burnt: when the fire was out, it was found he had no hurt.” — NORTH’S *Plutarch*.

CHAPTER III.

FAULTS IN DICTION, AND THEIR REMEDIES.

67. Slang arises in part from conversational exaggeration carried to excess. “Comfortable” or “merry” being somewhat sober words, we use “jolly” as being more expressive; so “plucky” is used instead of “bold,” a “dodge” instead of a “trick,” “awfully” instead of “very,” a “sham” instead of a “deception.”

Again, a desire to speak humorously sometimes originates slang. In the attempt to be picturesque, the device of poetry is adopted, and an object is represented not by the ordinary word representing it, but by some epithet or periphrasis. Thus, wine has been called “the rosy,” a bed “the downy,” tobacco “the noxious weed” or “the fragrant weed,” and a father “the governor.” In many cases these epithets are quite out of place, and a comical effect is produced by the incongruity. The whole of the vocabulary of the prize-ring is based upon this principle: it throws a veil of grotesqueness and comicality over descriptions that are intrinsically disgusting and brutal. More often slang is used to save the trouble of choosing the right word. Thus, “he is a *jolly* fellow,” is often used to mean that the person spoken of is kind-hearted, or generous, or pleasant, or amiable, or good-humored, or

amusing, or good. In some cases slang may cover positive ignorance of the words of polite diction; but more often it is not so much ignorance as laziness that is the cause. Slang is intended to save the necessity of thinking, and it answers the purpose.

68. Technical Slang. — Another kind of slang may be called *technical*. Some technical slang is altogether vulgar. No one in polite society could use the slang of thieves or roughs. But (i.) every art and profession and trade has some *technical terms of its own*, which may be called its slang. Thus the Cambridge man speaks of being “plucked,” the Oxford man of being “ploughed,” the barrister of “eating his terms” and “getting silk,” the cavalry officer of “the heavies,” and so on. And besides this legitimate use of slang in speaking of particular employments, there is (ii.) another which consists in the *metaphorical* application of technical terms of some employment, *to objects not in the scope of that employment*. Thus, men are said “to *pull* well together,” instead of “to work well together;” a diplomatist outwitting another is said to “force his antagonist’s hand;” a witness is exposed to “a running fire of questions.” All these expressions lie within the province of polite diction. They are technical metaphors borrowed from athletic sports, polite amusements, and warfare; and, being also vivid and real, they are liked by the English people, and used by our best authors. King Henry V. answers the French ambassadors with an elaborate metaphor from the game of tennis: —

When we have match’d our *rackets* to these balls,
We will, in France, by God’s grace, play a *set*
Shall strike his father’s crown into the hazard

Tell him he hath made a *match* with such a *wrangler*
 That all the *courts* of France will be disturbed
 With *chaces*. *Henry V*¹

But many other technical metaphors, borrowed from agriculture and horse-racing, are in bad taste and vulgar. The only safe *rule* by which we can distinguish between polite and vulgar diction in such cases is the custom of polite society. But the *principle* upon which the rule of discrimination ought to be based is this: The metaphor should be (1) obvious, and not far-fetched; (2) necessary, or, at all events, very useful, substituting a short and clear expression for a long and vague one.

Thus we might perhaps say of the result of a competitive examination, that the first man "won in a canter;" but it would be an unnecessary and vulgar expression to speak of "trotting a person out," or instead of saying that a child is "nearly ten years old," to say that he is "rising ten." Again, though we can say metaphorically, "The die is cast," and "I will stake my all," it is slang to say, "He is a trump," for this is unnecessary, and the metaphorical meaning too loosely corresponds to the technical reality. On the other hand, "This fellow is evidently *hedging*" contains a terse and almost necessary metaphor.

69. Fine Writing.— Closely connected with slang is a kind of writing very common in inferior newspapers, in which the writer carefully avoids saying what he means in a natural manner, always preferring some kind of circumlocution. This, which may be called the fault of *fine writing*, often springs

¹ Of course the present of the tennis-balls is a special reason for this elaborate metaphor. — *Henry V.*, Act i. Sc. 2. l. 258.

from the consciousness of a want of familiarity with the common words of polite diction, and from a consequent determination to avoid vulgarity at any price. Thus, instead of "a fine lot of poultry," we find "an interesting assortment of the feathered creation;" "they lunched or dined," becomes "they partook of some refreshment;" and instead of "women," we have "that moiety of the population wont to be termed the gentler sex." Sometimes the chase after fine words results in letting slip any intelligible meaning, or, at all events, it produces an inconvenient vagueness; as in, "The return of youths to their respective boarding-houses induces a solicitude for their personal comfort and attraction."

The one peculiarity of this very offensive style is that it eschews words of pure English derivation as much as possible. Instead of a "man," it prefers an "individual;" instead of a "kind," a "species;" instead of "May I *help* you to some potatoes?" it prefers "may I *assist* you;" instead of "I have *enough* of this," it prefers "I have *sufficient* of this," which is as incorrect as "I have *inadequate* of this." In ascending a hill, a man is said (in fine writing) to "climb to its *apex*," instead of to its *top*. Besides spoiling the particular sentence in which it occurs, this substitution of recondite for common words engenders an inaccurate use of the former, as when *period* is used for a point of time, and a man proposes to do something "at the earliest practicable period," instead of "as soon as possible," or "at the earliest opportunity."

Even where *fine writing* does not result in vagueness, it is sure to be pompous and stilted. A well-known example of this style is quoted by Lord Macaulay from Dr. Johnson, who tells the same story in the two following different styles. The former and more natural version is taken from his letters; the latter from his "Journey to the Hebrides." Dr. Johnson

seems to have thought the diction, as well as the rhythm of epistolary correspondence unfit for the dignity of a book.

(1) "When we were taken upstairs, a dirty fellow bounced out of the bed on which one of us was to lie."

(2) "Out of one of the beds on which we were to repose, started up at our entrance a man as black as a Cyclops from the forge."

One common fault in this pompous style is to substitute "we" for "I."¹ Where a person is writing in the name of a number of persons, — as, for instance, in a newspaper, — or where he includes the reader, as his companion, the "we" is in place: it represents the truth, and, because it represents the truth, it adds a certain weight to what is written. But where a man is expressing his individual convictions, or narrating his personal experiences, "we" is out of place, and is often ridiculous; as if a man should write, "*we* once went with *our* wife to the Crystal Palace."

70. Patch-work. — The fault of fine writing very often manifests itself in a hankering after little chips of poetic expressions as substitutes for common words. Thus, instead of "portrait," we are treated to "a counterfeit presentment;" instead of "a dinner-table," we have "a festive board;" instead of "tea," "the cup that cheers, but not inebriates;" and, in the same way, we are told that "the head and front" of an author's offending is that his moments of common sense are "few and far between."

Are we then never to use poetic quotations or amusing periphrases to illustrate and enliven what we have to say?

¹ See extract from Wilson above. Par. 49.

Yes: when they really are amusing and really do illustrate; e.g., Addison's periphrasis for a "fan," "this little modish machine," at once suggests a deliberate use of it in a systematic warfare of flirtation. But a poetic quotation that has been quoted threadbare is neither amusing nor illustrative, and a commonplace periphrasis is offensive. Lamb's essays contain many exquisite examples of the use of (a) quotation and (b) periphrasis, which show at once the beauty of his style and the danger of imitating it:—

(a) "Dost thou love silence deep as that 'before the winds were made' go not into the wilderness, descend not into the profundities of the earth, shut not up thy casements, nor pour wax into the little cells of thy ears, with little-faith'd, self-mistrusting Ulysses. — Retire with me into a Quakers' Meeting. . . . What is the stillness of the desert compared with this place? what the uncommunicating *muteness of fishes*?¹ Here the goddess reigns and revels. 'Boreas and Cesis and Argestes loud' do not with their interconfounding uproars more augment the brawl, nor the waves of the blown Baltic with their clubbed sounds, than their opposite (Silence her sacred self) is multiplied and rendered more intense by numbers and by sympathy."

(b) "In other words, this is the day on which those *charming little missives ycleped valentines* cross and intercross each other at every street and turning. The weary and all-forspent twopenny postman sinks beneath a load of *delicate embarrassments, not his own*. It is scarcely credible to what extent this *ephemeral courtship* is carried on in this loving town, to the great enrichment of porters, and detriment of knockers and bell-wires. In these little *visual interpretations* no emblem is so common as the heart, — *that little three-cornered exponent* of all our hopes and fears. . . . Custom has settled these things, and awarded the seat of sentiment to the *aforesaid triangle*."

¹ Horace, "mutis piscibus."

Further on, the posting of a valentine is described thus:—

“This, on Valentine’s-eve, he committed to *the all-swallowing indiscriminate orifice* (O ignoble trust) *of the common post*; but the *humble medium* did its duty, and from his watchful stand the next morning he saw the *cheerful messenger* knock, and by and by *the precious charge* delivered.”

The antidote to “fine writing” is simplicity and straightforwardness. Slang is more difficult to avoid; and when any one has once contracted a habit of slang, he often afterwards, in the reaction from one bad habit, falls into another almost as bad, the habit of “fine writing.” In the great anxiety to avoid what is grossly vulgar, the writer chooses not the simplest, but the finest words that he can think of. Familiarity with one or two standard English works—such as the authorized version of the Bible, and Shakspeare—will go far to cure both slang and fine writing. But, besides these, there must be a feeling that one has something to say, and a desire to say it as clearly as possible,—a superiority to that temptation of making petty jokes and witticisms which characterizes the writer—

who now to sense, now nonsense, leaning,
Means not, but blunders round about a meaning, —

and a determination to go straight to the point, and to use the clearest words in the clearest possible way.

71. The Antidote for Tautology. — “Fine writing” thinks it can escape tautology of thought by avoiding mere repetition of language. Repetition of thought is unquestionably a fault, but it is only increased by being glossed over by variety of expression. When we are reading one of Bishop Burnet’s descriptions of character, it is no doubt unpleasant to find

seven or eight consecutive sentences beginning with "he." Such a style of writing betokens a want of connected thought, and an absence of that discrimination which would emphasize now one, now another circumstance, and which, by placing the emphatic word in each case at the beginning, would naturally vary the rhythm and construction. But the cure for the fault lies in an improvement of the thought, not merely in varying the expression of it.

If the thought that is uppermost in the writer's mind be allowed its proper emphatic position in the sentence, the result will be (provided that the writer thinks clearly) a clear, straightforward style which will not involve any unpleasant tautology. The following passage is a description of the character of Charles II. in Bishop Burnet's characteristic style. Almost every sentence begins with *he* or *his*, and the subject is in each case closely followed by the verb. Such a repetition in good authors would imply an increasing emphasis on the pronoun, denoting *he and no one else*. Thus, "The captain was the life and soul of the expedition; it was he who first pointed out the possibility of advancing; *he* warned them of the approaching scarcity of provisions; *he* showed how they might replenish their exhausted stock; *he* calmed the excessive exultation of the ignorant; *he* cheered the weary and dejected; in a word, *he*, and *he* alone, was entitled to the merit of their ultimate success." No such justification exists for the monotonous repetition in Bishop Burnet: —

"He had a very good understanding. He knew well the state of affairs both at home and abroad. He had a softness of temper that charmed all who came near him, till they found how little they could depend on good looks, kind words, and fair promises, in which he was liberal to excess, because he intended nothing by them but to get rid of importunities, and to silence all farther

pressing upon him. He seemed to have no sense of religion: both at prayers and at sacrament, he, as it were, took care to satisfy people that he was in no sort concerned in that about which he was employed. So that he was very far from being a hypocrite, unless his assisting at those performances was a sort of hypocrisy (as no doubt it was); but he was sure not to increase that, by any the least appearance of religion. He said once to myself he was no atheist, but he could not think God could make a man miserable only for taking a little pleasure out of the way."

The cure for such tautology is not to adopt a periphrasis for every *he*, — "*The merry monarch* had a very good understanding;" "*The son of Charles I.* knew well the state of affairs;" "*The royal votary of pleasure* had a softness of temper;" "*The third of the Stuarts* seemed to have no sense of religion;" "*This irreligious monarch* said once to myself," — but rather to give its duly emphatic position to every word that should be emphatic, and to supply the necessary logical connection between each sentence; *e.g.*: —

"He had a very good understanding, *and* knew well," etc.
 "His temper was so soft," etc.

In the following description of a "Poor Relation," Lamb seems, whether consciously or not, to imitate the description of the Virtuous Woman in the Book of Proverbs.¹ There is a mock assumption of dignity, superior to rhetoric and emphasis.

"He entereth smiling and — embarrassed. He holdeth out his hand to you to shake, and — draweth it back again. He casually

¹ Proverbs xxxi. Examples of the Oriental fondness for repetition are the recurring "Shadrach, Meshach, and Abednego," "cornet, flute, harp," etc., in the Book of Daniel. There are cases where such repetition befits the nature of the subject.

looketh in about dinner-time — when the table is full. He offereth to go away, seeing you have company — but is induced to stay.”

Six sentences follow, beginning in the same way. Three or four sentences may sometimes naturally and pleasingly begin in the same way, but an excess is to be avoided though not by the use of periphrasis.

Of course there are cases where a periphrasis is an essential part of the sense. “The conqueror of Jena was not likely to consent to such terms as these,” is quite a different statement from the same sentence with “Napoleon” for “the conqueror of Jena.” It is equivalent to saying, “Napoleon, flushed with the victory of Jena, was not likely to,” etc. But, without this justification, a periphrasis used merely to disguise tautology is objectionable.

Contrast with the passage quoted above from Burnet the variety of the following description of the valor of Coriolanus, where some repetition is natural and justifiable, as the *he* is emphatic. Here tautology is not avoided by periphrases, but by the emphatic position of the object, or of some adverbial phrase or sentence.

He bestrid

An o'er-pressed Roman, and i' the consul's view
Slew three opposers : *Tarquin's self* he met,
And struck him on his knee : *in that day's feats,*
When he might act the woman in the scene,
He proved best man i' the field, and for his meed
Was brow-bound with the oak. *His pupil-age*
Man-enter'd thus, he waxed like a sea,
And in the brunt of seventeen battles since,
He lurch'd all swords of the garland.

72. Obscurity may arise (i.) from an inaccurate and lax use of words, *the same word being used in different senses ;*

(ii.) from a careless *arrangement* of words ; (iii.) from a careless use of certain *ambiguous words*, especially the pronouns. The accurate use of words is treated of above in the Chapter on Words, and need not be discussed here. A few remarks will be made on (ii.) the *arrangement of sentences* ; (iii.) the use of *pronouns, etc.*, with a view to clearness. Obscurity is not a necessary accompaniment of long sentences, nor can it be avoided by merely avoiding long sentences. A well-arranged sentence may be clear, however long it may be, if the dependent and subordinate clauses are so arranged as not to interfere with the independent part which constitutes as it were the backbone of the sentence. A marked distinction must be made between (a) the sentences that are long by reason of *enumeration* (i.e., the *number* of the subordinate clauses), and (b) sentences that are long by reason of *complication*. The number of subordinate clauses makes but little difference provided that they are simple, and simply connected with the main part of the sentence. Thus : —

(a) *A long enumerative sentence* : —

“ Now that you have recognized the failure of your plans, and have lost all hope of success ; now that you are deserted by your followers and suspected by your own family ; a king without subjects, a general without an army, and a plotter without so much as the basis for a plot, — it is absurd for you to expect to dictate in your adversity the same conditions which you rejected in prosperity.”

But if the subordinate clauses are complicated, and themselves contain other subordinate clauses, it is difficult to make even a short sentence readily perspicuous ; e.g. : —

(b) *A complicated sentence* : —

“The former, being a man of good parts of learning, and after some years spent in New College in Oxford, of which his father had been formerly fellow (that family pretending and enjoying many privileges there, as of kin to the founder), had spent his time abroad, in Geneva and among the cantons of Switzerland.” — CLARENDON.

When the sentence is longer, the difficulty is greatly increased : —

“Yet when that discovery drew no other severity but the turning him out of office, and the passing a sentence condemning him to die for it (which was presently pardoned, and he was after a short confinement restored to his liberty), all men believed that the king knew of the letter, and that the pretended confession of the secretary was only collusion to lay the jealousies of the king's favoring popery, which still hung upon him, notwithstanding his writing on the Revelation, and his affecting to enter on all occasions into controversy, asserting in particular that the Pope was antichrist.” — BURNET.

A sentence that is heterogeneous cannot be readily comprehended. There is a difficulty in passing rapidly from one statement to a second having no natural connection with the first. This difficulty remains, even if the statements are written as separate sentences. The mere transition from one subject of a verb to another, if too abrupt, is sufficient to prevent ready comprehension.

The following sentence describes an execution, its subsequent legalization, a pardon, the suppression of a rebellion, a popular reaction, the consequent unpopularity of a statesman, and a general characteristic of the English people. Such a sentence would have been far better broken up into two or three sentences.

(c) *Heterogeneous sentence* :—

“In all, fifty-eight were executed in several places, whose attainders were confirmed by an act of the following parliament; six hundred of the rabble were appointed to come before the queen with halters about their necks, and to beg their lives, which she granted them; and so was this storm dissipated: only the effusion after it was thought too liberal: and this excess of punishment was generally cast on Gardiner, and made him become very hateful to the nation, which has been always much moved at a repetition of such sad spectacles.”

Obscurity also arises from inversions and omissions. In letter-writing, inversions are not uncommon, and sometimes cause mistakes, especially where punctuation is neglected; but they are most common in poetry; *e.g.* :—

(d) *Inversion* :—

And all the air a solemn stillness holds.

GRAY'S *Elegy*.

The following is a case of intentional ambiguity :—

The duke yet lives that Henry shall depose,
But him outlive and die a violent death.

SHAKESPEARE.

When Adam, first of men,
To first of women, Eve, thus moving speech,
Turned him *all ear* to hear new utterance flow.

MILTON.

Here there would have been some obscurity even if the sentence had run “turned him to Eve (who was) all ear to hear,” etc. But the inversion makes the obscurity still greater.

The omission or rather non-repetition of the Subject some-

times strains the attention, and causes some degree of obscurity, especially when the non-repetition is in a subordinate clause.

(e) *Non-repetition of Subject* : —

“ So that it is but a groundless fiction, made by those who have either been the authors, or at least *have* laid down the principles of all the rebellions, and yet *would* cast that blame on others, and *exempt* themselves from it; as if they were the surest friends of princes, while they design to enslave them to a foreign power, and *will* neither allow them to reign nor to live, but at the mercy of the head of that principality to which all other powers must bend; or *break* if they meet with an age that is so credulous and superstitious as to receive their dictates.” — BURNET.

The omission of the Subject is particularly likely to cause obscurity after a Relative standing as Subject : —

“ Just at this moment I met a man who seemed a suspicious sort of fellow, and turned down a lane (to avoid {him.
me.}) ”

Here, if the sentence ended at the word “lane,” the ambiguity would be complete.

73. Ambiguous Words, and above all the pronouns, often cause obscurity.

A rule should be laid down that no pronoun is to be used unless the context clearly shows what noun is represented by the pronoun.

(a) *Ambiguity of personal pronouns* : —

“ By these the King was mollified, and resolved to restore him [the Duke of Monmouth] again to his favor. *It* stuck much at the confession that *he* was to make. The King promised that no

use should be made of *it*: but *he* stood on *it*, that *he* must tell *him* the whole truth of the matter. Upon which *he* consented to satisfy the King. But *he* would say nothing to the Duke [of York] more than to ask *his* pardon in a general compliment."

The ambiguity arising from *he* in a reported speech is well known:—

"*He* told the coachman that *he* would be the death of him if *he* did not take care what *he* was about and mind what *he* said."

Here the intention of the writer was that the *he* in the "*he* would be the death" should refer to the coachman, who would cause his employer to lose his life by rash driving, but the employer might very easily be meant.

(*b*) *The relative pronoun* also causes ambiguity when the antecedent is not clearly indicated. When the relative may refer to a noun in the preceding sentence, or to the whole of the sentence, the ambiguity is sometimes very perplexing; *e.g.*, "There was a public-house next door *which* was a great nuisance." Here *which* may refer to the "public-house," but it may refer not to the "public-house," but to the fact that the public-house was next door. This is a very common cause of obscurity.

It is a vulgar fault to connect heterogeneous sentences and combine them into one long sentence by a frequent use of the relative pronoun. Every repetition of the relative in the same sentence introduces a possibility of ambiguity, and therefore an excessive use of *which* (or, as it has been jestingly termed, "the sin of *wüchcraft*") ought to be carefully avoided. The standard prose-writers of the seventeenth and eighteenth centuries sometimes commit this fault. The following is an instance where it would have been better not to

combine two sentences by the relative adverb *where*, but to keep the two distinct:—

“He is supposed to have fallen by his father’s death into the hands of his uncle, a vintner near Charing Cross, who sent him for some time to Dr. Busby at Westminster; but, not intending to give him any education beyond that of the school, took him when he was well advanced in literature to his own house, *where* the Earl of Dorset, celebrated for patronage of genius, found him by chance, as Burnet relates, reading Horace, and was so well pleased with his proficiency, that he undertook the care and cost of his academical education.”

In this sentence, *here*, preceded by a full stop, would be an improvement upon *where*.

This leads us to distinguish those cases (*a*) where the relative *who*, etc., is divisible into the demonstrative with some conjunction, — “and he,” “for he,” etc., — from those cases (*b*) where the relative is indivisible.

(*a*) *Divisible Relative*: —

“And when they had laid many stripes upon them, they cast them into prison, charging the jailer to keep them safely; *who*, [and he] having received such a charge, thrust them into the inner prison, and made their feet fast in the stocks.”— *Acts of the Apostles*, xvi. 23, 24.

This use of the Relative is perhaps an imitation of Latin. It is at all events more suitable for Latin, where the Antecedent of the Relative is indicated by the gender and number of the Relative, than for English where no inflectional means exist for connecting the Relative with its Antecedent, so as to avoid ambiguity.¹

¹ *When* and *where* are often thus used.

(b) Indivisible Relative :—

The man *that* hath no music in himself,
 Nor is not moved with concord of sweet sounds,
 Is fit for treasons, stratagems, and spoils.

Merchant of Venice.

Here the Relative does not introduce an additional fact, but an essential part of the subject, which is not complete without the Relative clause. In this case the Relative cannot be avoided by using the demonstrative and a conjunction.

(c) The Negative often causes ambiguity when it is not clear what part of the sentence is modified by *not*. "The remedy for drunkenness is not-to-be-ascetic, or is-not to-be-ascetic." "I shall *not* help-you-because-you-are-my-friend (but because you are in the right)," or "I shall-not-help-you, because-you-are-my-enemy."

The following instance, though not itself ambiguous, suggests the ambiguities that may arise in this way:—

"They shall not build, and another inhabit; they shall not plant, and another eat."—*Isaiah lxx. 22.* (A. V.)

(d) Any is often ambiguously used. When not modified by a negative, it means "any you like," *i.e.*, "every;" but "not *any*," instead of meaning "not every," means "not a single one." Hence, where the negative is carelessly placed, *any* becomes ambiguous, because we cannot tell whether it means *every* or *one*; *e.g.*:—

"No person shall derive any benefit from this rule who has not been engaged for at least five years to a house of business employing not less than a hundred clerks at *any* time."

This ought to mean "*employing at no time less than a hun-*

dred ;” but *any* in such cases is often confused with *some*. Again, in “I cannot believe *any thing* that you say,” and “I cannot believe *any thing* that you choose to say,” *any thing* means in the first case “a single thing,” in the second case “every thing.”

It is quite impossible to determine, without fuller context, the meaning of the word *any* in such a sentence as,—

“I am not bound to receive *any* messenger whom you may send.”

(e) *But* sometimes causes obscurity; and since it may mean, according to the context, *except*, or *on the other hand*, or *only*, must be very carefully handled.

(a) “As for the falsehood of your brother, I feel no doubt; *but* what you say is true.”

“As for the falsehood of your brother, I feel no doubt *but* what you say is true.”

(β) “I expected twelve; *but* (either *only* or *contrary to my expectation*) ten came.”

The following is perfectly clear, but shows the possibility of ambiguity:—

(γ) There 's ne'er a villain dwelling in all Denmark
But he 's an arrant knave.

Hamlet.

(f) *Adverbs*, when misplaced, or even inverted for emphasis, may easily cause obscurity. Sometimes, without being positively wrongly placed, they cause confusion when they come at the end of a clause, and are followed by a new clause beginning with a participle.

“He left the room *very slowly* repeating his determination not to obey.”

“He charged me with *peculation falsely* asserting that I had not sent in my accounts.”

(g) *Participles* are often used with nothing to show what noun they qualify. This produces great obscurity in poetry. Thus, in the passage quoted above from Milton:—

Adam, first of men,
To first of women, Eve, thus *moving* speech
Turned him.

But such ambiguity is also common in the most ordinary prose.

(a) “I did not hear what you said *coming* so suddenly into the noisy room.”

(β) “I saw an old school-fellow yesterday when I was in London *walking* down Regent Street, carpet-bag in hand.”

(γ) “I must be forgiven if this stranger has not received allowance from me, *placed* in these trying circumstances, and *surrounded* by every thing that can perplex and distract.”

(h) *A congestion of infinitives* causes ambiguity, when it is not clear whether an infinitive is parallel to or depending on a previous infinitive. This ambiguity may occur even in a very short sentence.

“Do you intend to send your son to help me to work or to play?”

(1) “Do you intend (to send your son, or to help me, or to work, or to play?)”

(2) “. . . to send your son (that he may help me or that he may work or that he may play?)”

(3) “. . . to send your son to help me (that I may work or that I may play?)”

74. The Antidote for Obscurity is a careful observation of such natural obscurities of the English language as have been enumerated above, and watchfulness in avoiding them. The

causes of error are very few, but they recur again and again; and if they are once carefully noted and avoided, a very few simple rules will be sufficient to prevent a great many mistakes. For example, a careful use of the relative and personal pronouns will remove a great many common obscurities.

Conversational license sometimes encourages us to take liberties in writing which produce obscurity: against this we must be on our guard. As there are few inflections in English, the function of a word in a sentence is determined partly by the position of the word, partly by emphasis and modulation of the voice. The four words "When will you ride?" admit of four somewhat different meanings, according as the emphasis is laid on one or other of the words. There is a danger that when we write we may write too much as we speak, forgetting that a reader cannot be expected to put the precise emphasis which we should put. The emphasis is perhaps necessary to explain the exact meaning, and in such cases what was clear when spoken becomes obscure when written. Almost all the ambiguous sentences noted in the last paragraph would be free from obscurity if they were spoken. It follows that *more care must be bestowed upon the arrangement of words in writing than in conversation.*

A few further remarks on the best way to write or speak a long sentence intelligibly will be conveniently given under the head of *the rhetorical period.*

75. The Rhetorical Period is based upon the necessity for (a) clearness and (b) impressiveness which is felt by those who have to persuade a large assembly. The parentheses and rambling anarchy of conversation are out of place here, for rhetoric must be pointed and incisive. The continuous pursuit of some thread of subtile thought, the quiet

soliloquizing or sudden outburst of lyrical poetry, are also out of place, — either too subtle, or too quiet, or too difficult to follow for a large audience of average persons. Excitement must be sometimes produced, but the way for it must be carefully prepared. There must be no surprises and perplexities to the audience, nothing to prevent them from being carried uninterruptedly and insensibly along with the speaker. No speaker would begin a long speech by —

O that this too, too solid flesh would melt!

or, —

Ruin seize thee, ruthless king!

or, —

Hence, loath Melancholy.

Accordingly, a long rhetorical sentence is often preceded by a kind of *introductory epitome* of what is going to be said. Many examples of this might be extracted from Burke. The two following, which are consecutive in the original, will suffice: —

“But now all is to be changed. All the pleasing illusions which made power gentle, and obedience liberal, which harmonized the different shades of life, and which, by a bland assimilation, incorporated into politics the sentiments which beautify and soften private society, are to be dissolved by this new conquering empire of light and reason. All the decent drapery of life is to be rudely torn off. All the superadded ideas furnished from the wardrobe of a moral imagination, which the heart owns and the understanding ratifies as necessary to cover the defects of our naked shivering nature, and to raise it to dignity in our own estimation, are to be exploded as a ridiculous, absurd, and antiquated fashion.” — BURKE.

The repetition of the connecting words, the conjunctions, relative pronouns, auxiliary verbs, and prepositions, in a long

sentence is very conducive to clearness, often also to impressiveness, as in the following example:—

“ My lords, you have here also the lights of our religion ; *you have* the bishops of England. *My lords, you have* that true image of the primitive church *in its ancient form, in its ancient ordinances*, purified from the superstitions and *the vices* which a long succession of ages will bring upon the best institutions. *You have* the representatives of that religion which says that their God is love, *that the very vital spirit of their institution is charity ; a religion which,*” etc. “ Therefore it is with confidence that, ordered by the Commons, I impeach Warren Hastings, Esq., of high crimes and misdemeanors. *I impeach him* in the name of the Commons of Great Britain in Parliament assembled, whose parliamentary trust he has betrayed. *I impeach him in the name of,*” etc. (three more times repeated). — BURKE.

(*b*) *Impressiveness* and clearness both require the *antithetical style*, which is very common in rhetoric. Very commonplace considerations may explain the kind of duality of expression which pervades many great popular harangues. The mere effort to make one’s meaning perfectly clear in a somewhat noisy audience (and perhaps the convenience of gaining more time for thought) may explain why speakers should sometimes use two words for one, so that if one be lost, the meaning may be explained by the other ; *e.g.*, “ *If I saw a hamlet, or if I saw a homestead* at the foot of yonder mountain.”¹

But, independent of all such obvious considerations of expediency, there is something striking in the neatness and sym-

¹ Twice repeated in a beautiful and well-known passage in one of Mr. Bright’s speeches (as reported in the “Times”), illustrating the danger from impending political disturbance by a description of the danger of a hamlet situated at the foot of a volcanic mountain.

metry of a well-balanced antithesis which arrests the attention. Very often the meaning of one-half of the antithesis is also illustrated by the other half. For example, in considering the meaning of *liberal* in such a sentence as "all the pleasing illusions which made power gentle, and obedience *liberal*," we are helped very much by bearing in mind that "*liberal* obedience" corresponds to "gentle power," — *i.e.*, power without the natural defect of power, brutality; and hence we are led to the inference that "*liberal* obedience" means obedience without the natural defect of obedience, — *i.e.*, without servility. Any page of Burke's speeches will give instances of antithesis.

"They had long views. They aimed *at the rule*, not *at the destruction* of their country. They were men of great *civil* and great *military* talents, and, if the *terror*, the *ornament* of their age." — BURKE.

A constant repetition of antithesis becomes forced and wearisome, especially when accompanied by alliteration.

"Who can persuade where treason is above reason, and might ruleth right, and it is had for lawful whatsoever is lustful, and commotioners are better than commissioners, and common woe is named common wealth?" — CHEKE, *quoted by Ben Jonson*.

When the audience is worked up to a sufficient height, the impressiveness of rhetoric not only justifies, but sometimes demands, the impassioned exclamations and repetitions of poetry. See the passage quoted from Burke¹ in paragraph 60, where, after the quiet introduction, "It is now sixteen or seventeen years since I saw the Queen of France," the speaker¹ goes on to, "*Oh, what a revolution! . . .*

¹ The "Reflections on the Revolution in France," though written in "a letter intended to have been sent to a gentleman in Paris," have nothing but the "dear sir" at the beginning in common with the style of a letter.

Never, never more shall we behold . . . It is gone, that sensibility of principle," etc.

The impressiveness of rhetoric requires an abundant use of metaphor, — not the quiet, subtle, and exquisite metaphor of the higher kind of written prose, but effective and intelligible metaphor. Rhetoric is altogether alien from *exquisite-ness*: it addresses itself to the average person, and is very often forcible at the expense of grace.

“In the groves of *their* Academy, at the end of every vista, you see nothing but the gallows.” — BURKE.

It is scarcely necessary to add that a repetition of the *period*, unbroken by more abrupt sentences, would soon become monotonous, and produce a sense of artificiality. Cicero says that the *continuous use* of the period is fitter for history and panegyric than for forensic oratory. He adds that in oratorical narration and compliment it can be more freely used than in other parts of an orator's speech. The frequent use of the *period* may tend to ornateness, as in Burke; but we know that Burke's speeches were not remarkable for their success in persuading.¹

CHAPTER IV.

SIMILE AND METAPHOR.

76. Similarity. — In order to describe an *object* that has not been seen we use the description of some object or objects that have been seen. Thus, to describe a lion to a person

¹ See page 227.

who had never seen one, we should say that it had something like a horse's mane, the claws of a cat, etc. We might say, "A lion is like a monstrous cat with a horse's mane." This sentence expresses a likeness of things, or a *similarity*.

77. Simile. — In order to describe some *relation* that cannot be seen, *e.g.*, the relation between a ship and the water, as regards the action of the former upon the latter, to a landsman who had never seen¹ the sea or a ship, we might say, "The ship acts upon the water as a plough turns up the land." In other words, "The unknown *relation* between the ship and the sea is *similar* to the known *relation* between the plough and the land." This sentence expresses a *similarity of relations*, and is called a *simile*. It is frequently expressed thus :

"As the plough turns up the land, so the ship acts on the sea."

Def. A Simile is a sentence expressing a similarity of relations.

¹ Very rarely a simile illustrates what is seen by what is not seen. Take, as an example, the following description of the rainbow over a cataract: —

But on the verge
From side to side, beneath the glittering morn
An Iris sits, amidst the infernal surge,
Like Hope upon a death-bed, and, unworn
Its steady dyes, while all around is torn
By the distracted waters, bears serene
Its brilliant hues with all their beams unshorn :
Resembling, 'mid the horror of the scene,
Love watching Madness with unalterable mien.

Childe Harold.

These similes are intended not to make the object described *clearer*, but more *interesting*. They suggest a kind of sympathy and personality in Nature. "A sighing oak" and "an angry torrent"

Consequently a simile is a kind of rhetorical proportion, and must, when fully expressed, contain four terms:—

A : B :: C : D.

78. Compression of Simile into Metaphor.—A simile lingers over illustration and ornament, and is therefore better suited for poetry than for prose. Moreover, when a simile has been long in use, there is a tendency to consider the assimilated relations not merely as *similar*, but as *identical*. The *simile* modestly asserts that the relation between the ship and the sea is *like* ploughing. The *compressed simile* goes further, and asserts that the relation between the ship and the sea *is* ploughing. It is expressed thus: “The ship ploughs the sea.”

Thus the relation between the plough and the land is *transferred* to the ship and the sea. A simile thus compressed is called a *Metaphor*; i.e., *transference*.

Def. A Metaphor is a transference of the relation between one set of objects to another, for the purpose of brief explanation.

79. Metaphor fully stated or implied.—A metaphor may be either fully stated, as “The ship *ploughs* (or *is the*

give clearness as well as interest, because sighs and anger are familiar to all; but “Love watching Madness” does not help you to see the waterfall, but only to feel the charm of it. The following is not on quite the same footing:—

She sat like Patience on a monument,
Smiling at Grief. *Twelfth Night.*

A woman is compared not to Patience in the abstract, but to a female figure representing it. The prose version would be, “She looked so patient, that she might have stood for a statue of Patience.”

plough of) the sea," or implied, as "The winds are the horses that draw *the plough of the sea.*" In the former case it is distinctly stated, in the latter implied, that the "plough of the sea" represents a ship.

80. Implied Metaphor the basis of Language.—A great part of our ordinary language, all that concerns the relations of invisible things, consists of *implied metaphors*; for we most naturally describe the relations of those things which are not visible, tangible, etc., by means of the relations of those things which are visible, tangible, etc. We are in the habit of assuming the existence of a certain proportion or *analogy* between the relations of the mind and those of the body. This *analogy* is the foundation of all words that express mental and moral qualities. For example, we do not know how a thought suggests itself suddenly to the mind, but we *do* know how an external object makes itself felt by the body. Experience teaches us that any thing which *strikes* the body makes itself suddenly felt. Analogy suggests that whatever *is suddenly perceived comes in the same way* into contact with the mind. Hence the simile,—“As a stone strikes the body, so a thought makes itself perceptible to the mind.” This simile may be compressed into the *full* metaphor, thus, “The thought struck my mind;” or into the *implied* metaphor, thus, “This is a striking thought.” In many words that express immaterial objects the implied method can easily be traced through the derivation, as in “excellence,” “tribulation,” integrity,” “spotlessness,” etc.

N.B. The use of metaphor is well illustrated in words that describe the effects of sound. Since the sense of hearing seems less powerful and less suggestive of words than the senses of sight, taste, and touch, the poorer sense is compelled

to borrow a part of its vocabulary from the richer senses. Thus we talk of "a *sweet* voice," "a *soft* whisper," "a *sharp* scream," "a *piercing* shriek;" and the Romans used the expression "a *dark-colored* voice,"¹ where we should say "a *rough* voice."

81. Metaphor expanded. — As every *simile* can be *compressed* into a *metaphor*, so conversely every *metaphor* can be *expanded* into its *simile*. The following is the rule for expansion. It has been seen above that the simile consists of four terms. In the third term of the simile stands the subject ("ship," for instance) whose unknown predicated relation ("action of ship on water") is to be explained. In the first term stands the corresponding subject ("plough") whose predicated relation ("action on land") is known. In the second term is the known relation. The fourth term is the unknown predicated relation which requires explanation. Thus: —

As	the plough	turns up the land,	so	the ship	acts on the sea.
	Known subject.	Known predicate.		Subject whose predicate is unknown.	Unknown predicate.

Sometimes the fourth term or unknown predicate may represent something that has received no name in the language. Thus, if we take the words of Hamlet, "In my mind's eye," the metaphor when expanded would become, —

As	the body	is enlightened by the eye,	so	the mind	is enlightened by a certain perceptive faculty.
	Known subject.	Known predicate.		Subject whose predicate is unknown.	Unknown predicate.

¹ "Vox fusca."

(2) Personification is also used to account for results in the outer world of which the causes are not visible. Hence the Winds and the Seasons are connected or identified with Persons, — e.g., Zephyr, Flora; and other natural objects which seem to have a kind of life are personified in the same way. Thus the trees are personified as Dryads.

(3) *Personal Metaphor* is the name that should strictly be given to a third class of Personifications. A complex system, such as the earth or sea, considered and spoken of as a whole, comes easily to be regarded and spoken of as possessing a kind of Personality. Thus Wordsworth, in the following verses, is on the point of personifying evening and the sun: the tendency becomes stronger as he continues, and at last the Sea is spoken of as a "Being," and actually personified.

It is a beauteous evening, calm and free,
The holy time is quiet as a Nun
Breathless with adoration; the broad sun
Is sinking down in its tranquillity;
The gentleness of heaven is on the Sea:
Listen! the mighty Being is awake,
And doth with his eternal motion make
A sound like thunder — everlastingly.

Sonnets.

For the same reason nations and cities — e.g., England, France, Rome, Jerusalem — are regarded as Persons possessing individual characteristics. Lastly, Youth, Pleasure, Old Age, appear sometimes to be instances of this kind of Personification: ¹ —

Youth at the prow, and Pleasure at the helm.

GRAY.

¹ These cases, however, approximate to those in Classes (1) and (2) above. See page 136 to distinguish between Personal Metaphor and Personification.

Def. Personification is the creation of a fictitious Person in order to account for (1) Psychological or (2) obscure Physical phenomena.

83. Personifications of Classes (1) and (2) cannot be expanded. — The process of expansion into Simile can be performed in the case of a Metaphor, because there is implied a comparison. But the process cannot be performed in a Personification of class (1) and (2) where no comparison is implied. "A frowning mountain" can be expanded, because this is a Metaphor implying a comparison between a mountain and a person, a gloom and a frown. But "frowning Wrath" cannot be expanded, because this is a Personification of class (1) implying no comparison. The same applies to "the joyful Dryads."

It is the essence of a Metaphor that it should be literally false, as in "a frowning mountain." It is the essence of a Personification that, though founded on imagination, it is conceived to be literally true, as in "pale Fear," "dark Dishonor." A painter would represent "Death" as "pale," and "Dishonor" as "dark," though he would not represent a "mountain" with a "frown," or a "ship" as a "plough."

84. Apparent Exception. — The only case where a simile is involved and an expansion is possible is where there is an implied Metaphor as well as a Personification. Thus the phrase "Mars mows down his foes" is not literally true. No painter would represent Mars (though he would Time) with a scythe. It is therefore a Metaphor, and as such capable of expansion, thus:—

"As easily as a haymaker mows down the grass, so easily does Mars cut down his foes with his sword."

But the phrase "Mars slays his foes" is, from a poet's or painter's point of view, literally true. It is therefore no metaphor, and cannot be expanded.

85. Personification analyzed.— Though we cannot expand a Personification into a Simile, we can explain the details of it. The same *analogy* which leads men to find a correspondence between *visible* and *invisible* objects leads them also to assume a similarity between *cause* and *effect*. This belief, which is embodied in the line, —

Who drives fat oxen should himself be fat, —

is the basis of all Personification. Since fear makes men look pale, and dishonor gives a dark and scowling expression to the face, it is inferred that Fear is "pale" and Dishonor "dark." And in the same way Famine is "gaunt;" Jealousy, "green-eyed;" Faith, "pure-eyed;" Hope, "white-handed."

86. Personal Metaphor, natural and convenient.— We instinctively wish that visible Nature — *e.g.*, mountains, winds, trees, rivers, etc. — should have a power of sympathizing with men. This desire begets a kind of poetical belief that such a sympathy actually exists. Further, the vocabulary expressing the variable moods of man is so much richer than that which expresses the changes of Nature that the latter borrows from the former. For these reasons, even where we do not venture on distinct Personification, we often attribute some of the relations of a Person to inanimate objects, and thus the *morn* is said to *laugh*, *mountains* to *frown*, *winds* to *whisper*, *rivulets* to *prattle*, *oaks* to *sigh*. The following may be given as a definition of Personal Metaphor: —

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the meaning is merely, "thy voice is as loud and terrible as thunder." Again,—

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To fight against that bloody homicide.

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Or,—

But he, poor soul, by your first order died,
And that a winged Mercury did bear;
Some tardy cripple bore the countermand,
That came too lag to see him buried.

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In the last passage one messenger is said to be as swift as Mercury, and the other as slow as a cripple. This is Hyperbole, and not Metaphor. For there is no similarity of relations: it is an exaggeration of degree.

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Macbeth.

product of a "*clear brain*;" and, since warmth is genial and fostering, what can be a more natural explanation of a man whose conduct is kind and genial than to say that "he has a *warm heart*"? So we say of a satirist that "his pen is steeped in gall." An instance of this natural confusion is found in Richard III.'s exhortation to the murderers:—

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89. Good and bad Metaphors.—There are certain laws regulating the formation and employment of Metaphors which should be borne in mind.

(1) *A Metaphor must not be used unless it is needed for explanation or vividness, or to throw light upon the thought of the speaker.* Thus the speech of the Gardener in "Richard II.,"—

Go then, and like an executioner
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is inappropriate to the character of the speaker, and conveys an allusion instead of an explanation. It illustrates what is familiar by what is unfamiliar, and can only be justified by the fact that the gardener is thinking of the disordered condition of the kingdom of England, and the necessity of a powerful king to repress unruly subjects.

(2) *A Metaphor must not enter too much into detail; for every additional detail increases the improbability that the*

correspondence of the whole comparison can be sustained. Thus if King Richard (*Richard II.*) had been content, while musing on the manner in which he could count time by his sighs, to say,—

For now hath Time made me his numbering clock,
there would have been little or no offence against taste. But when he continues,—

My thoughts are minutes, and with sighs they jar
Their watches on unto mine eyes, the outward watch,
Whereto my finger, like a dial's point,
Is pointing still, in cleansing them from tears.
Now, sir, the sound that tells what hour it is
Are clamorous groans which strike upon my heart,
Which is the bell,—

we have an excess of detail which is only justified because it illustrates the character of one who is always "studying to compare,"¹ and "hammering out" unnatural comparisons.

Sometimes a single word in a Metaphor will suggest a minute detail far more effectively than a whole sentence would describe it. Take the word *liveries* in the following:—

Right against the Eastern gate,
Where the great sun begins his state,
Robed in flames and amber bright,
The clouds in thousand liveries dight;

where this word suggests a comparison between the colors which the sun bestows upon the attendant clouds and the

¹ I have been *studying how I may compare*
This prison where I live unto the world;

I cannot do it; yet I'll *hammer it out.*

Richard II.

liveries of servants bearing the cognizance of their lord. The morning sun, surrounded by the clouds that reflect his rays, is compared to a great king or lord issuing from his palace gate, and accompanied by his attendants, who are clothed in the liveries that he has given them.

The comical effect produced by excessively minute elaboration of a metaphor is well illustrated by the following parody:—

Can the quick current of a patriot heart
Thus stagnate in a cold and weedy converse,
Or freeze in tideless inactivity?
No! rather let the fountain of your valor
Spring through each narrow stream of enterprise,
Each petty channel of conducive daring,
Till the full torrent of your foaming wrath
O'erwhelm the flats of sunk hostility!

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(3) *A Metaphor must not be far-fetched, nor dwell upon the details of a disgusting picture:—*

Here lay Duncan,
His silver skin laced with his golden blood;
. there the murderers,
Steep'd in the colors of their trade, *their daggers*
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There is but little, and that far-fetched, similarity between *gold lace* and *blood*, or between *bloody daggers* and *breech'd* legs. The slightness of the similarity, recalling the greatness of the dissimilarity, disgusts us with the attempted comparison. Language so forced is only appropriate in the mouth of a conscious murderer dissembling guilt.

Of course the same metaphors may be natural in one context and far-fetched in another. For instance, since a tree

plough of the sea," or implied, as "The winds are the horses that draw *the plough of the sea.*" In the former case it is distinctly stated, in the latter implied, that the "plough of the sea" represents a ship.

80. Implied Metaphor the basis of Language.—A great part of our ordinary language, all that concerns the relations of invisible things, consists of *implied metaphors*; for we most naturally describe the relations of those things which are not visible, tangible, etc., by means of the relations of those things which are visible, tangible, etc. We are in the habit of assuming the existence of a certain proportion or *analogy* between the relations of the mind and those of the body. This *analogy* is the foundation of all words that express mental and moral qualities. For example, we do not know how a thought suggests itself suddenly to the mind, but we *do* know how an external object makes itself felt by the body. Experience teaches us that any thing which *strikes* the body makes itself suddenly felt. Analogy suggests that whatever *is suddenly perceived comes in the same way* into contact with the mind. Hence the simile,—"As a stone strikes the body, so a thought makes itself perceptible to the mind." This simile may be compressed into the *full* metaphor, thus, "The thought struck my mind;" or into the *implied* metaphor, thus, "This is a striking thought." In many words that express immaterial objects the implied method can easily be traced through the derivation, as in "excellence," "tribulation," "integrity," "spotlessness," etc.

N.B. The use of metaphor is well illustrated in words that describe the effects of sound. Since the sense of hearing seems less powerful and less suggestive of words than the senses of sight, taste, and touch, the poorer sense is compelled

to borrow a part of its vocabulary from the richer senses. Thus we talk of "a *sweet* voice," "a *soft* whisper," "a *sharp* scream," "a *piercing* shriek;" and the Romans used the expression "a *dark-colored* voice,"¹ where we should say "a *rough* voice."

81. Metaphor expanded. — As every *simile* can be *compressed* into a *metaphor*, so conversely every *metaphor* can be *expanded* into its *simile*. The following is the rule for expansion. It has been seen above that the simile consists of four terms. In the third term of the simile stands the subject ("ship," for instance) whose unknown predicated relation ("action of ship on water") is to be explained. In the first term stands the corresponding subject ("plough") whose predicated relation ("action on land") is known. In the second term is the known relation. The fourth term is the unknown predicated relation which requires explanation. Thus:—

As	the plough	turns up the land,	so	the ship	acts on the sea.
	Known subject.	Known predicate.		Subject whose predicate is unknown.	Unknown predicate.

Sometimes the fourth term or unknown predicate may represent something that has received no name in the language. Thus, if we take the words of Hamlet, "In my mind's eye," the metaphor when expanded would become,—

As	the body	is enlightened by the eye,	so	the mind	is enlightened by a certain perceptive faculty.
	Known subject.	Known predicate.		Subject whose predicate is unknown.	Unknown predicate.

¹ "Vox *fusca*."

For several centuries there was no word in the Latin language to describe this "perceptive faculty of the mind." At last they coined the word "imaginatio," which appears in English as "imagination." This word is found as early as Chaucer; but it is quite conceivable that the English language should, like the Latin, have passed through its best period without any single word to describe the "mind's eye."

The details of the expansion will vary according to the point and purpose of the metaphor. In "the ship is the plough of the sea," nothing more than the action of the plough on the surface of the water is the relation considered; but in "the conversation of Socrates was the plough of the Greek mind," the point of the metaphor is the fertilizing action of the plough in breaking up the land and making it ready to receive the seed.

82. Personifications. — (1) Men are liable to certain feelings — such as shame, fear, repentance, and the like — which seem *not* to be originated by the *person*, but to come upon him from without. For this reason such *impersonal* feelings are in some languages represented by *impersonal* verbs. In Latin these verbs are numerous, — "pudet," "piget," "tædet," "pœnitet," "libet," etc. In early English they were still more numerous, and we retain "it snows," "it rains," "it hails," though we have almost, or quite lost "methinks," "meseems," "it shames me," "it pitieth me," "it repents me." Men are, however, not contented with *separating* their feelings from their own *person*: they also feel a desire to account for them. For this purpose they have often imagined as the cause of their feelings Personal Beings, such as Hope, Fear, Faith, etc. Hence arose what may be called *Personification*.

(2) Personification is also used to account for results in the outer world of which the causes are not visible. Hence the Winds and the Seasons are connected or identified with Persons, — e.g., Zephyr, Flora; and other natural objects which seem to have a kind of life are personified in the same way. Thus the trees are personified as Dryads.

(3) *Personal Metaphor* is the name that should strictly be given to a third class of Personifications. A complex system, such as the earth or sea, considered and spoken of as a whole, comes easily to be regarded and spoken of as possessing a kind of Personality. Thus Wordsworth, in the following verses, is on the point of personifying evening and the sun: the tendency becomes stronger as he continues, and at last the Sea is spoken of as a "Being," and actually personified.

It is a beauteous evening, calm and free,
 The holy time is quiet as a Nun
 Breathless with adoration; the broad sun
 Is sinking down in its tranquillity;
 The gentleness of heaven is on the Sea:
 Listen! the mighty Being is awake,
 And doth with his eternal motion make
 A sound like thunder — everlastingly.

Sonnets.

For the same reason nations and cities — e.g., England, France, Rome, Jerusalem — are regarded as Persons possessing individual characteristics. Lastly, Youth, Pleasure, Old Age, appear sometimes to be instances of this kind of Personification: ¹ —

Youth at the prow, and Pleasure at the helm.

GRAY.

¹ These cases, however, approximate to those in Classes (1) and (2) above. See page 136 to distinguish between Personal Metaphor and Personification.

Def. Personification is the creation of a fictitious Person in order to account for (1) Psychological or (2) obscure Physical phenomena.

83. Personifications of Classes (1) and (2) cannot be expanded.— The process of expansion into Simile can be performed in the case of a Metaphor, because there is implied a comparison. But the process cannot be performed in a Personification of class (1) and (2) where no comparison is implied. "A frowning mountain" can be expanded, because this is a Metaphor implying a comparison between a mountain and a person, a gloom and a frown. But "frowning Wrath" cannot be expanded, because this is a Personification of class (1) implying no comparison. The same applies to "the joyful Dryads."

It is the essence of a Metaphor that it should be literally false, as in "a frowning mountain." It is the essence of a Personification that, though founded on imagination, it is conceived to be literally true, as in "pale Fear," "dark Dishonor." A painter would represent "Death" as "pale," and "Dishonor" as "dark," though he would not represent a "mountain" with a "frown," or a "ship" as a "plough."

84. Apparent Exception.— The only case where a simile is involved and an expansion is possible is where there is an implied Metaphor as well as a Personification. Thus the phrase "Mars mows down his foes" is not literally true. No painter would represent Mars (though he would Time) with a scythe. It is therefore a Metaphor, and as such capable of expansion, thus:—

"As easily as a haymaker mows down the grass, so easily does Mars cut down his foes with his sword."

But the phrase "Mars slays his foes" is, from a poet's or painter's point of view, literally true. It is therefore no metaphor, and cannot be expanded.

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The Critic.

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Unmannerly breech'd with gore.

Macbeth.

There is but little, and that far-fetched, similarity between *gold lace* and *blood*, or between *bloody daggers* and *breech'd* legs. The slightness of the similarity, recalling the greatness of the dissimilarity, disgusts us with the attempted comparison. Language so forced is only appropriate in the mouth of a conscious murderer dissembling guilt.

Of course the same metaphors may be natural in one context and far-fetched in another. For instance, since a tree

inhales and exhales certain gases through the medium of its leaves, "the leaves are the lungs of a tree" may be a suitable metaphor in a treatise on natural science; but a poet would not write, —

Spring returns, furnishing the trees with their green lungs.

Again, for the introspective Hamlet, the "mind's eye" is a very appropriate and beautiful metaphor; and Menenius Agrippa, wrangling with a cobbler, may appropriately call the latter —

You, the great toe of this assembly.

Even Hamlet, in his lighter mood, may say that his friends, in their moderate prosperity, are "Neither the soles of Fortune's feet, nor the button on her cap," but scarcely any context could justify such a metaphor as "the mind's foot," or "the mind's toe."

(4) *Two Metaphors must not be confused together, particularly if the action of the one is inconsistent with the action of the other.*

It may be pardonable to *surround*, as it were, one metaphor with another. Thus fear may be compared to an ague-fit, and an ague-fit passing away may be compared to the overblowing of a storm. Hence, "This ague-fit of fear is overblown" (*Richard II.*) is justifiable. But —

Was the hope drunk
Wherein you dressed yourself? Hath it slept since

Macbeth.

is, apart from the context, objectionable; for it makes Hope a person and a dress in the same breath. It may, however, probably be justified on the supposition that Lady Macbeth is playing on her husband's previous expression: —

I have bought
 Golden opinions from all sorts of people,
 Which would be worn now in their newest gloss,
 Not cast aside so soon.

(5) *A Metaphor must be wholly false, and must not combine truth with falsehood.*

“A king is the pilot of the state” is a good metaphor; “A careful captain is the pilot of his ship” is a bad one. You may speak of “assailing with the pen,” but scarcely (unless with a touch of humorous irony) of “blackening a spotless character with his ink.” So—

Ere my tongue
 Shall wound mine honor with such feeble wrong,
 Or sound so base a parle,

Richard II.

is objectionable. The tongue, though it cannot “wound,” can touch. Honor can be wounded intangibly by “slander’s venom’d spear” (*Richard II.*); but, in a metaphor, not so well by the tangible tongue. “Words” would not have been open to objection, for “his words wounded my feelings” suggests nothing literally true. The same objection applies to —

Ten thousand bloody crowns of mothers’ sons
 Shall ill-become the flower of England’s face,
 Change the complexion of her maid-pale peace
 To scarlet indignation, and bedew
 Her pastures’ grass with faithful English blood.

Ib.

If England is to be personified, it is England’s blood, not the blood of ten thousand mothers, which will stain her face. There is also a confusion between the blood which mantles in a blush and which is shed; and, in the last line, instead

of "England's face," we come down to the literal "pastures' grass."

90. Personifications must be regulated by the laws of personality. No other rule can be laid down. But exaggerations like the following must be avoided : —

Comets, importing change of times and states,
Brandish your crystal tresses in the sky,
And with them scourge the bad revolting stars.

1 *Henry VI.*

The Furies may be supposed to scourge their prostrate victims with their snaky hair, and comets have been before now regarded as scourges in the hand of God. But the liveliest fancy would be tasked to imagine the stars in revolt, and scourged back into obedience by the crystal hair of comets.

THIRD PART.

CHAPTER I.

METRE.

THE arrangement of words has two objects, (1) the conveying of the sense, (2) the giving of pleasure to the ear.

One of the principal modes of giving pleasure by the arrangement of words is *Rhythm*.

91. Rhythm, when appropriate. — Rhythm is a principle of proportion introduced into language.

Conversation being necessarily irregular, abrupt, and liable to interruption, has no leisure for rhythm. Proportion, even if introduced into conversation, might be broken at any moment.

Scientific and philosophic writing does not require rhythm. The reader's mind being in a state of tension, and the writer's main object being great precision, rhythm appears unnecessary and impertinent. The logical sequence of argument dictates the arrangement of the words, and ought not to be interfered with by any consideration of pleasure.

But when we talk or write continuously about any subject that appeals to the passions, we gratify a natural instinct by falling into a certain regularity. Both the voice and the arrangement of the words fall under this regular influence: the voice is *modulated*, and the words are regulated in a kind

of flow called *rhythm*. Without rhythm, the expression of passion becomes spasmodic and painful, like the sobbing of a child. Rhythm averts this pain by giving a sense of order controlling and directing passion. Hence rhythm is in place wherever speech is impassioned, and intended at the same time to be pleasurable; and impassioned speech without rhythm is, when long continued, unpleasing.

The regularity of rhythm is not so great that it can be reduced to a law. When it can be reduced to a law, it loses the name of rhythm, and becomes *metre*.

92. Metre, when appropriate.— When a subject excites the feelings very strongly, or when a subject is regarded in a very pleasurable manner, the feelings often most naturally and pleurably express themselves in song. Not that we do sing in moments of excessive sorrow, or pleasurable excitement: often we have not sufficient self-control, or sufficient knowledge of music, to do so. But there is a tendency (varying, as to intensity, in different nations and in different individuals) to song, as being the most natural and pleasurable expression of very strong feeling. Now just as the voice rises from (*a*) conversational non-modulation to (*b*) rhetorical modulation, and from modulation to (*c*) singing, so the arrangement of words rises from (*a'*) conversational non-arrangement to (*b'*) rhetorical rhythm, and from rhythm to (*c'*) *metre*.

The highest passion of all expresses itself, as regards the sound of the voice, in a shriek or scream, and as regards the arrangement of words, in the spasmodic non-arrangement of uncontrolled and unrhythmical passion. Unmetrical ejaculations are allowable in metre (very often standing by themselves outside the metre), but the unrhythmical expression of intense passion is, when prolonged, extremely painful, pro-

ducing pain untempered by any feeling of artistic pleasure. It is therefore rarely admitted. An exception is the speech, if it can be so called, of Othello (Act iv. Sc. 1. l. 38), just before his fit of epilepsy.

Though metre is peculiarly fitted for the pleasurable expression of high passion, it can be applied also to subjects where there is little or no passion, provided that the pleasurable arrangement of words is in place.

Composition which has only *rhythm*, or not even that, is called *prose*; composition which has *metre* is called *poetry*.

93. Prose and Poetry in Shakspeare serve, as a rule, for distinct purposes. Prose is used in the dialogue between servants, and in jest, and in light conversation. For instance, Falstaff always speaks in prose, even in scenes where the other characters speak verse. Again, in "Julius Cæsar," Act i. Sc. 2, Casca speaks prose when Brutus and Cassius speak in verse. Prose is used for letters, and on other occasions, where it is desirable to give a matter-of-fact effect. There is rhythm, but not metre, in the following impassioned letter:—

Sweet Bassanio, my ships have all miscarried, my creditors grow cruel, my estate is very low, my bond to the Jew is forfeit; and since in paying it, it is impossible I should live, all debts are cleared between you and I, if I might but see you at my death. Notwithstanding, use your pleasure: if your love do not persuade you to come, let not my letter.

Merchant of Venice.

Often a scene begins with prose in a conversational tone, and rises to verse as the feelings become more passionate. Thus the scene of the bargain, "Merchant of Venice," Act i. Sc. 3, begins:—

Shy. Three thousand ducats ; well.

Bass. Ay, sir, for three months ;

and does not become verse till the entrance of Antonio develops *passion* in Shylock :—

Shy. Who is he comes here ?

Bass. This is Signor Antonio.

Shy. [*aside.*] How like a fawning publican he looks.

A similar change occurs in the household scene in “*Coriolanus*,” Act i. Sc. 3, where the scene begins with prose, then passes into verse, and finally returns to prose. Another instance where verse begins and prose follows is in “*The Two Gentlemen of Verona*,” Act i. Sc. 1. The student should note other instances, and, where it is possible to do so, should trace the change of thought corresponding to the change of language.

One remarkable instance where prose is used instead of verse is in the speech of Brutus to the populace after the murder of Cæsar. Elsewhere Brutus always speaks verse ; but in addressing the people, he refuses to appeal to their feelings, and affects a studiously cold and unimpassioned style. His speech serves in this respect as a useful foil to Antony’s highly impassioned harangue. But even in this studiously frigid speech it is noticeable how, as soon as the speaker begins to *appeal to the feelings* of the audience, he approaches and finally falls into metre :—

As Cæsar loved me, I weep for him :

As he was fortunate, I rejoice at it :

As he was valiant, I honor him :

But, as he was ambitious, I slew him.

There is tears for his love ; joy for his fortune ;

Honor for his valor ; and death for his ambition.

So far we have merely rhythm, though rhythm on the brink of metre; now comes the appeal to the feelings, and after one line that is all but metre, the rhythm becomes absolute metre:—

Who is hére so báse that wóuld () bé a bóndman ?

If ány spéak ; for hím have Í offénder.

Who is hére so rúde that wóuld not bé a Róman ?

If ány, spéak ; for hím have Í offénder.

Who is hére so víle that wíll not lóve his cóuntry ?

If any, spéak ; for hím have Í offénder.

I páuse for á reply.

All.

None, Brutus, none.

Brutus. Then none have I offended.

94. Didactic Poetry.— Although prose seems to us the most natural style, and poetry might be supposed to be an invention of civilized and ingenious nations, the truth is that poetry is earlier and more universal than prose. So strong was the natural inclination to give form and some kind of regularity to every “set form”¹ of words, that written composition assumed at once a metrical form, and prose is rather the after-thought of a more advanced civilization. The earliest philosophers hampered themselves with metre, and their example has been followed in modern times by a doubtful style, didactic (or teaching) poetry, of which the most famous example in English literature is Pope’s “Essay on Man.” It is only, however, when the subject requires very precise reasoning, or deals with very dry abstractions, that any objection can be made to this style. A subject which excites the feelings will always admit of high rhythm and of metre, so long as it is not handled too closely. There is a kind of

¹ Compare the Latin “carmen.”

prose composition which is essentially didactic, and yet is highly rhythmical; and there is a kind of didactic poetry which is to be regarded as the highest exaltation of this style, — *e.g.*, many poems of Wordsworth, and some parts of the “Essay on Man.” A specimen of the false didactic style is Darwin’s “Loves of the Plants,” which should be compared with the burlesque of it in Canning and Frere’s “Loves of the Triangles.”

95. Language Metrical and Unmetrical. — As an example of the difference between metrical and unmetrical language, compare —

Achilles’ wrath to Greece the direful spring
with —

The wrath of Achilles, the spring direful to Greece.

The former gives more pleasure to the ear than the latter, by its superior regularity. In the former the syllables are so arranged that the first is to the second as the third to the fourth and the fifth to the sixth, etc. In the latter no law can be discovered. It is the regularity itself which gives pleasure. Of what kind the regularity may be is of less importance, provided that it be readily perceptible. In early English poetry we find a regularity of a different sort, a regular recurrence in the first letters of certain accented syllables: —

Lúciſer with légiſons || léarned it in | héaven.

And in modern English poetry there is commonly another regularity by the side of the regularity in accent. Syllables terminating with the same letters are introduced at regular distances. These syllables are said to rhyme: —

Achilles' wrath, to Greece the direful spring
Of woes unnumbered, heavenly goddess, sing.

Here the tenth and twentieth syllables terminate in the same letters, or rhyme. We proceed, then, to examine the different kinds of metre.

96. Metre, different kinds of.—The regularity on which Metre, as we have just said, depends, may affect (a) syllables; (b) small combinations of syllables, called *feet*; (c) combinations of feet, called lines or *verses*; (d) combinations of verses, called *couplets*, *stanzas*, etc.

i. (a) *Syllables* may be merely counted, and not classified at all.

ii. (a) *Syllables*—e.g., *strives*, *in*—might be classified according to the time necessary to pronounce them; *i.e.*, their *quantity*. This has never been the English system.

iii. (a) *Syllables*—e.g., the first in *Lucifer* and *Legion*—may be classified according to their initial letter; *i.e.*, by *alliteration*, the ancient English system.

iv. (a) *Syllables*—e.g., the first and second in *happy*—may be classified according as they are pronounced, more (´) or less (˘) loudly than the syllables next to them; *i.e.*, according to *accent*.

v. (a) *Syllables*—e.g., *hate* and *mate*—may be classified according as they have the same vowel sound (in English the vowel sound has to be followed by the same, and preceded by a different, consonantal sound, but this is not necessary in Spanish); *i.e.*, according to *rhyme*.

The smallest recurring combination of syllables is called (b) a *Foot*. *Feet* might depend on any of the five classifica-

tions of syllables mentioned above. The following is an example of *feet* depending on classification; (iv.) i.e., *accent*.

Zéphyr | with Aur|óra | pláying.

MILTON.

Here an accented syllable is followed by an unaccented one, and this recurring combination is a *foot*. The various kinds of feet will be enumerated in the next paragraph.

A combination of *feet* (mostly the same feet) for metrical purposes is called (*c*) a *verse*;¹ e.g., the line quoted above from Milton. A combination of verses is called by many different names, according to the number of verses in the combination, or according to the recurrence of rhymes. The most common names are (*d*) *couplet* and *stanza*. A *couplet* consists of two verses, a *stanza*¹ of a variable number, but each stanza in the same poem has generally the same number of verses.

Examples of the different kinds of metre, based upon the five classifications mentioned above, are,—

i. The French Alexandrine (which adds rhyme), owing to the want of marked accents in French words, approximates to this.

ii. The Greek and Latin poetry.

iii. Early English Alliterative poetry (which, however, counts accents).

iv. Blank verse.

v. Doggerel; i.e., when rhyme is used without regard to the number of accents.

Modern English poetry is based upon (iv.) and (v.),—i.e., upon *accent* and *rhyme*, apart or conjoined; but (ii.) *quantity*

¹ Sometimes *line* is used for *verse*, and *verse* for *stanza*, especially in hymns.

and (iii.) *alliteration*, though secondary, yet exercise a considerable influence; and (i.) the reckoning of the mere number of syllables imposes certain restrictions.

97. Names of Feet.—The following names of *feet*, or *measures*, are most of them connected with the metres of Greek and Latin poetry, where a foot was estimated by quantity, and not by accent. It will be easily borne in mind that in English poetry, which has rules quite uninfluenced by quantity, the names of feet denote groups of accented and non-accented syllables, without reference to quantity.

I. *The Monosyllabic Foot.*—This is very rare. Coleridge, in his poem of “Christabel,” where, as he says, “in each line the accents will be found to be only four,” may perhaps have intended

Whát | sées | shé | thére?

to be pronounced slowly as a verse of four monosyllabic feet, and so of the verse describing the hooting of the owl:—

Tú—whít—tú—whóo.

In Cowper’s “Loss of the Royal George,” each verse has three accents, which makes it probable that we should read the italicised syllables as monosyllabic feet in—

Tóll | fór | the bráve.

Wéigh | the véss|el úp.

In Chaucer, monosyllabic feet are not uncommon as an irregular first foot in a dissyllabic metre. They are also common in Shakspeare:—

Nów | it shín | eth, nów | it ráin | eth fást.

CHAUCER.

Stády, | the kíng | hath thrówn | his wárd | er dówn.

SHAKSPEARE.

II. *Dissyllabic Feet*.— (An unaccented syllable is denoted by `.)

(1) The accented syllable may come first. Such a foot may be called the *first dissyllabic*, but it is usually called a *trochee*:—

Cómfort Trochee, or 1st dissyllabic.

(2) The accented syllable may come second:—

Àgréé Iambic, or 2d dissyllabic.

III. *Trisyllabic Feet*.

(1) The accented syllable may come first:—

Fréquently Dactyl, or 1st trisyllabic.

(2) The accented syllable may come second. This foot is perhaps not required in English poetry:—

Rècéiving Amphibrach, or 2d trisyllabic.

(3) The accented syllable may come third:—

Còlònnaé Anapæst, or 3d trisyllabic.

98. Accent means a loud stress of the voice. Every English polysyllable has at least one syllable more loudly pronounced than the syllable or syllables next to it; *e.g.*, the first in *sérvile*, the second in *servility*. Sometimes two or more accents are distinctly heard, as in *incompátibility* where there are three,—*viz.*, on the first, third, and fifth syllables.

Accent in Metre, if it fall on any syllable in a word, *must* fall on the principal Word-accent. The following is intended to be faulty:—

But wonder on, till truth make all things plain,

This beauteous lady Thisby is *certáin*.

Midsummer-Night's Dream, v. 1. 181.

Accent in Metre *may* fall on syllables that have not a distinct Word-accent. The following rules are subject to no exceptions but those which spring from contractions in pronunciation.¹ The first applies to Monosyllables as well as to Polysyllables : —

- (1) **We can never have three consecutive clearly pronounced Syllables without a Metrical Accent.**
- (2) **We cannot have two consecutive Syllables in the same word Metrically Accented.**
- (3) **In Polysyllables, Metrical Accent, if it falls on more than one Syllable, falls on alternate Syllables.**

Thus we cannot have *sólitary, ínterésting*. This rule is subject to many exceptions from slurring or contraction ; e.g., *téd(i)ousnéss*. (See 114.)

99. Emphasis is a stress laid in speaking on monosyllables, or on the accented syllables of polysyllables, for the purpose of calling attention to the meaning. Emphasis often means "this and nothing else;" e.g., "*He* did it," i.e., "*He* and no one else."

In good poetry an emphatic monosyllable will *generally* receive a metrical accent. But there are exceptions to this rule which will be given hereafter. See 101, ii., where it is also shown that unemphatic syllables sometimes receive the metrical accent.

Meanwhile let it be noted distinctly that when *accent* in

¹ It will be understood that we are speaking of ordinary English poetry, not of the early English alliterative poems.

metre is mentioned hereafter, it is to be remembered that all accented syllables are not equally emphatic (which would produce an unpleasant monotony both in conversation and metre), but only that they are emphatic *relative to the syllables in the same foot*.

100. Accent favors Dissyllabic Metre. — This is evident from a glance at one of the examples in Paragraph 98. If *sérvile* made *sérvility*, it would suit trisyllabic metre very well, but could never be used as two trochees, or as two iambs. Thus the word *solitary* is easily admitted in —

Thy fóll y, ór | with sól|itár|y hánd;

MILTON.

whereas we could not have —

Áll in a | físhing-boat | óut on the | séa,
Hópeless and | hélpless and | sólitar|ý.

Indeed, words of four syllables, with the principal accent on the first syllable,¹ cannot be used in anapæstic metre, for the use would enforce disregard of Rule (3) above. Hence words of more than three syllables are of rare occurrence in the best examples of this metre; *e.g.*, in Browning's "Good News from Ghent," and in Cowper's "Poplars."

101. Accent in Trisyllables and Monosyllables. — (i.) *Trisyllables.* Although there is often little or no more accent on the third than on the second syllable of a trisyllable, — *e.g.*, *úrgency*, — yet the system of accentuation described in Paragraph 98 is consistently carried out, even in trisyllables, for metrical purposes. *Two accents cannot come together in*

¹ *e.g.*, *Ínterésting*.

the same word; therefore we cannot have *úrgency*. Again, *three unaccented syllables cannot come together*; and therefore if *úrgency* is followed in metre by an unaccented syllable, there must be an accent on the *y*.

In trisyllabic metre, a dactyl—e.g., *merrily*—would be followed by an accented syllable:—

*Merrily, merrily, shall I live nów,
Únder the blóssom that hángs on the bough;
The Tempest.*

and therefore the poetic accent on *-y* would not be required. But in dissyllabic metre, the accent on *-y* is necessary if the word is fully pronounced, as in—

Full *merrily* the húmble bée doth síng.
Troilus and Cressida.

The same accent is allowed in dissyllabic metre when the word comes at the end of the line:—

Good géntlemén, look frésh and *merrily*.
Julius Cæsar.

(ii.) *Monosyllables*. Again the same rule holds good. All monosyllables are, in themselves, for the purposes of metre, neutral, and can be used either with or without the Metrical Accent. (See 112.) But since *three unaccented syllables cannot come together*, any monosyllable, however unemphatic, *that comes between two unaccented monosyllables*, must receive a Metrical Accent in dissyllabic metre.

Examples are very common in all poets:—

That héals the wóund and cùres *nòt thé* *dísgráce*.
SHAKSPEARE.

But fúol'd by hope, men *fávòr thé* *dècét*.
DRYDEN.

Oh, wéep for Ádonáis. *The quick dreams.*

SHELLEY.

Then tóre with blóody táldn *the rént pláin.*

BYRON.

Ó'er the four rívers *the first róses* blew.

TENNYSON.

The móthèr *of mánkínd*, what time his pride.

MILTON.

With jóy and love triúmphing¹ *and fáir* truth.

Id.

The examples above quoted bring out another rule: *when two emphatic monosyllables come together, and one of them receives the metrical accent, the other may be without the metrical accent.* Thus *quick, rent, first, man, fair*, in the above examples, are all emphatic, — more emphatic certainly than *the, and, a*, which receive the metrical accent; but since *quick* precedes a metrically accented monosyllable, *quick* is allowed to remain unaccented.

It will be noticed that in all these instances *an unemphatic accent is followed by an emphatic non-accented syllable.* This sequence, so common in our best poets, seems not to be mere accident. The lightness of the unemphatic accent is perhaps compensated by the length and emphasis of the following unaccented syllable.

By a rule similar to the above, one or two emphatic syllables in trisyllabic metre are left unaccented after a Metrical Accent: —

The wínds *play no longer* and sing in the leaves.

COWPER.²

¹ Milton thus accents the word, not *triumphing*.

² See page 216, note.

102. **Pope's Use of the Unemphatic Accent.** — The accent falls more easily on an unemphatic monosyllable when the syllable preceding it is still less emphatic. Now when the last syllable of a polysyllable is unaccented, it is likely to be less emphatic than a monosyllable. For example, the *-ing* in *trembling* and the *-ure* in *pleasure* are less emphatic than *you, he, do, of, to*, etc. Hence, where the metre is strict, as in Pope, the unemphatic accent on a monosyllable follows most pleasingly after a polysyllable. Thus the foot is cut into two parts belonging to different words. This cutting is called *cæsura*; and *cæsura* is very common in Pope before an unemphatic accent on a monosyllable:—

That *secret* to each fool, that he 's an ass.
POPE.

Make *satire* & lampoon, and fiction lie.
Ib.

Smît with the mighty pleasure to be seen.
Ib.

Soon as thy letters trembling *f* unclose.
Ib.

I view my crime, but kindle *at* the view.
Ib.

'Tis sure the hardest science to forget.
Ib.

Often, though a monosyllable precedes, it is so closely connected with some other word as really to form a kind of compound polysyllable:—

Offend-her, and she knows not to forgive;
Oblige-her, and she 'll hate you while you live.
POPE.

Where there is no *cæsura*, the accent often begins the verse in Pope:—

- (a) Love, free as air, at sight of human ties,
 Spreads his light wings and in a moment flies.
- (b) *Pánt* on thy lip, and to thy heart be pressed.
- (c) *Próud* to catch cold at a Venetian door.
- (d) *Héalth* to himself, and to his infants bread.
- (e) *Páints* as you plánt, and, as you work, designs.

We may safely assert that Pope would not have written such a line as—

The lone *couch* of his everlasting sleep.

SHELLEY.

103. Dubious Monosyllabic Accent.—In the five cases last quoted, the accent of the monosyllable is doubtful, for it is uncertain whether *and to*, *at a*, and *as* are iambs or trochees. It will be seen (129, 138) that in dissyllabic metre a trochee can be substituted for an iamb, not only at the beginning of a verse, but also in the middle of the verse after a pause:—

Alike my scorn, *if he* succeed or fail,
 Spórus at court, or Japhet in a jail.

POPE.

The use of the trochee in the middle of the verse is not so common in Pope as in Shakspeare and Milton; but as all the five lines above quoted¹ begin unquestionably with a trochee, it seems as though the initial trochee in the examples of the last paragraph was intended to prepare the way for a

¹ Paragraph 102 (a), (b), (c), (d), (e).

following trochee. On that supposition the accent will be placed on the first syllable in each of the five examples; e.g., *and to*, not *and tó*.

104. The Third Accent often unemphatic in Pope.— Partly the recurrence of the unemphatic accent in the same position, and partly the almost invariable *cæsura*, give to many passages in Pope the effect of a metre altogether distinct from that of other writers:—

Foot.

- 2 How happy *is* the blameless vestal's lot,
 3 The world forgetting, *by* the world forgot.
 3 Eternal sunshine *of* the spotless mind,
 3 Each prayer accepted *and* each wish resigned;
 Labor and rest that equal periods keep;
 3 Obedient slumbers *that* can wake and weep.
 3 Grace shines around-*her* *with* serenest beams,
 And whispering angels prompt her golden dreams.

105. The use of Unemphatic Accents is to break the monotony which would beset a long continuous poem in the five-accent iambic metre, written with the regular incisiveness which characterizes the rhyming couplet. Hence Mr. Morris, who uses the rhyming couplet in his "Life and Death of Jason," and in some other poems, avoiding the usual effect of the metre, introduces the unemphatic accent very freely, together with long and emphatic unaccented monosyllables:—

- (a) *Up*on the *fló*or the *fré*sh-plucked *ró*ses fall.
 (b) In *hót* chase *of* the *hó*ney-*ló*ving *bé*ast.
 (c) That in white *cliff*s rose *ú*p on *thé* right *há*nd.

So also—

The lóne couch *of* his éverlásting sleep.

SHELLEY.¹

106. Emphatic Accents.— It is impossible to lay down any rule as to the number of emphatic accents in a verse; but it is important that *in reading we should allow emphasis as well as accent to exert its influence*; otherwise the verse becomes intolerably monotonous. Occasionally we meet with a line where all the accents seem nearly on a par, as regards the weight of emphasis attaching to each.

But lóok, the Mórn, in rúset mántle cláð,
Wálks o'er the déw of yón high éastward hÍll.

Hamlet.

But such lines are few in dramatic poetry. The mere presence of words with two metrical accents, as “hónoráble,” necessitates some inequality of emphasis. In the rhyming couplet we may expect to find the full number of emphatic accents more frequently, for a very obvious reason. The rhyming couplet tends to *antithesis*, and antithesis involves emphasis. Four emphatic antithetical accents, with one unemphatic accent on some copulative word, are very common, but not unfrequently a line has five emphatic accents.

Who sees with equal eye, as Lord of all,
4 A héro pérish, ór a spárrów fáll,
4 Átoms or sýstems ínto rúín húrled,
5 And nów a búbble búrst, and nów a wórlð.

POPE.

Probably “burst” is somewhat less emphatic than the

¹ It may be a question whether some of these iambs should not be scanned as trochees. See 103, 129, 138.

other accented syllables. Indeed, as there are many different degrees of emphasis, it would be necessary, in strict correctness, to denote the difference of accent by more than two different signs. Thus:—

The évil thát men dó lives áfter thé^m,
The gó^d is óft inté^rred with their bóⁿes.

Julius Cæsar.

Such distinctions, however, are a matter of taste, and different readers would render the lines somewhat differently. Probably the last line in the following couplet would be admitted by all to have five emphatic accents:—

Should at my feet the world's great master fall,
Himsélf, his thróⁿe, his wó^rld, I'd scó^rn 'em áll.

POPE.

So also the following:—

How óftén hó^pe, despáⁱr, reséⁿt, regré^t.

POPE.

Renó^unce my ló^ve, my lí^fe, mysélf, and yó^u.

Ib.

In the following, the unaccented syllables are, many of them, as emphatic as the accented:—

Rocks, caves, lakes, fens, bogs, dens, and shades of death.

MILTON.

107. The number of unaccented syllables in each foot is not invariable, even in the same metre. Strictly, there should be (a) one unaccented syllable in each foot of dissyllabic metre; and (b), in each foot of trisyllabic metre, two.

(b) The latter limit (see 98) is never exceeded: *three unaccented syllables cannot be found together in any English*

metre, if they are all fully pronounced. But sometimes we have an iamb for an anapæst in trisyllabic metre; *i.e.*, one instead of two unaccented syllables. Thus:—

The *póp*lars are félléd, | *farewéll* | to the shade.

COWPER.

(a) In dissyllabic metre we have, —

- i. Monosyllabic feet for dissyllabic; but this is rare.
- ii. Trisyllabic feet for dissyllabic: —

The *múltitúdínous séa incárnádnine*.

Macbeth.

This is much more common, but it is not practised indiscriminately. Rules regulating the practice will be mentioned hereafter. (See 94.) This use of trisyllabic feet adds much to the variety and expressiveness of the dissyllabic metre. It is rejected by the symmetry of epigram, but is admirably adapted for dramatic verse.

The right of ignoring the number of syllables in a verse, provided that the number of accents is complete, is enunciated and claimed by Coleridge in the preface to “*Christabel*.” His words are these: “The metre is founded on a new principle, that of counting in each line the accents, not the syllables. Though the latter may vary from seven to twelve, yet in each line the accents will be found to be only four.” Hence it appears that even in the fullest adoption of the license of extra syllables, Coleridge never exceeds twelve syllables for four accents; *i.e.*, three syllables to an accent, which is the rule laid down above. A fourth syllable cannot be inserted unless it is completely suppressed in pronunciation. Thus Coleridge could not have written *and pronounced* “it is” for

“ ’tis,” nor could he have inserted an unemphatic monosyllable; e.g., “long,” before “night,” as in the following line:—

It is the míd|dle of the long níght | by yonder cást|le clock.

This would have been intolerable. The metre would have degenerated into rhythm, and the poetry into prose. It should be added that the principle here enunciated by Coleridge as “new” is very old: upon it is based the alliterative poetry of early English, as will be seen hereafter.

108. The Prevalent Foot.—Dissyllabic metre may contain trisyllabic feet, and *vice versa*. Hence we cannot always at once determine whether a metre is intended to be trisyllabic or dissyllabic. The metre is determined by *the prevalent foot*, and that cannot always be ascertained till a few lines have been read. Thus in Michael Drayton’s “Agincourt” we might read the first three lines, and not perceive the metre till the fourth:—

Fair stood the wind for France,
When we our sails advance,
Nor now to prove our chance,
Longer will tarry.

Here it might naturally be supposed, from the first three lines, that the second-dissyllabic metre with three accents was intended; but the fourth line, which is clearly trisyllabic, makes it doubtful whether the first three lines should not be treated as trisyllabic with two accents:—

Fáir stood the | wínd for France.

The metre seems to be the same as—

Spéak! speak! thou | féarful guest,
 Whó with thy | hólloW breast
 Stíll in rude | ármor drest,
 CómeSt to | dáunt me.

LONGFELLOW.

Cannon to right of them,
 Cannon to left of them,
 Cannon in front of them,
 Volleyed and thundered.

TENNYSON.

Again, in Cowper's beautiful trisyllabic poem, "The Poplar Field," it would be possible, but for the *prevalence* of the trisyllabic foot, to scan the following line dissyllabically, using the ordinary dramatic license of contraction:—

And nóW | i' th' gráSS | behóld | they 're láid.

But the *prevalence of the trisyllabic foot* makes it obvious that we must scan—

And nóW | in the gráSS | behóld | they are láid.

109. Rhyme.—Syllables are said to rhyme when they are identical from the vowel to the end. Syllables altogether identical do not rhyme, nor syllables in which the vowel is different; e.g., *confine* and *define* do not rhyme, nor do *height* and *straight*, though they have four letters identical, but *sky* and *try* rhyme, though they have only one.

But as rhyme is intended to gratify the ear, not the eye, when words are pronounced in one way and spelled in another their rhymes are the words which correspond with them in pronunciation, not in spelling. Thus *weight* does not rhyme with *height*, and does rhyme with *straight*, *wait*, and *date*. This rule is broken in the following:—

Whoso turns as I, this evening, turn to God to praise and pray,
While Jove's planet rises yonder, silent over Africa.

In Italian, words identical in sound, and even in spelling, are allowed as rhymes, when their meaning is different. Milton has followed this when he makes —

The better part with Mary and with *Ruth*
rhyme with —

No anger find in thee, but pity and *ruth*;
and Tennyson, when he makes —

The holly by the cottage *eave*
rhyme with —

And sadly falls our Christmas *eve*.¹

In these instances, however, the rhymes are distant from each other. It would be difficult to produce from a good writer many instances of this license in a couplet; though, even in a couplet, Wordsworth makes "sense" and "innocence" rhyme together.

Note that (though in some parts of England the *r* in *morn*, and other words, is nearly dropped) it is not allowable to make *dawn* rhyme with *morn*, nor *Thalia* with *liar*.

110. Faults in Rhyming. — In rhyming there are two opposite defects. The one is that of using words which are not appropriate, or not the most appropriate, for the sake of the rhyme. The other is that of inexactness in the rhyme

¹ Altered in the last edition.

itself. * As the English language is not very rich in rhymes, few writers have altogether avoided both defects. Examples of the first are frequent in Scott: —

I do not rhyme to that dull *elf*
Who cannot picture to himself, —

where the supposed reader bears no real resemblance to an elf; or again: —

To Rokeby next he louted low,
Then stood erect his tale to show.

“To *show*” a tale, for “to *tell*” it, is not English.

Inexact rhymes are allowed to some extent by almost all poets; e.g., *love* and *prove*, *join* and *line*. Sometimes, however, rhymes which are now inexact, were not so when they were made; e.g.: —

But still the great have kindness in reserve;
He helped to bury whom he helped to starve,

was probably exact in Pope’s time, *reserve* being pronounced *resarve*.¹ And the same is probably true of *love* and *prove*, *join* and *line*.

A rhyme, or approximation to rhyme, where rhyme is not expected, has a bad effect. It is perhaps introduced for the sake of intentional harshness in —

Who writes to make his barrenness appear,
And *strains* from hard-bound *brains* ten lines a year;
POPE.

and perhaps in —

Cheated of *feature* by dissembling *nature*.

Richard III., i. 1. 19.

¹ *Starve* itself is connected with the German *sterben*, and in early English is spelt *sterve*.

But it is difficult to avoid an unpleasant effect in —

Prince. Is it upon recórd, or else reported
Successively from age to age he built it ?

Buck. Upon recórd, my gracious lord.

Richard III., iii. 1. 74.

Milton expressly objects to the harsh repetition in the words “*teach each.*”¹

111. Double Rhyme. — Sometimes the rhyme is not in the last syllable, but in the last but one, as “*coward*” and “*Howard.*” In this case the final so-called rhyme cannot, strictly speaking, be called a rhyme at all, because the consonant before the final vowel in each case being the same, *w*, there is an identity of sound, not a similarity or rhyme. The penultimate syllables rhyme, and the ultimate are identical.

What can ennoble sots, or fools, or *cowards*,
Alas ! not all the blood of all the *Howards*.

POPE.

Whether the charmer sinner it or *saint it*,
If folly grow romantic, I must *paint it*.

Ib.

However, it is usual to call this kind of rhyme a *double rhyme*.

The accent in double rhymes is always on the penultimate, and the effect produced by ending with an unaccented syllable—

¹ “The Remonstrant, when he was as young as I, could —

‘Teach each hollow grove to sound his love,
Wearying echo with one changeless word.’

And so he well might, and all his auditory besides, with his ‘*teach each.*’ ”

ble is to modify the severe decisiveness which often characterizes the termination of the single rhyme. Hence the double rhyme is often used in amusing satire (*e.g.*, Butler's "Hudibras") and in lighter poetry (*e.g.*, "Alexander's Feast") to represent the gentler effects of music:—

Softly sweet in Lydian measures
 Soon he soothed his soul to pleasures,
 War, he sung, is toil and trouble,
 Honor but an empty bubble.

DRYDEN.

Hence, also, it is selected in the well-known parody of the softer style of poetry, called a "Song, by a person of quality:—"

Mild Arcadians, ever *blooming*,
 Nightly nodding o'er your flocks,
 See my weary *days consuming*
 All beneath yon flowery rocks.

POPE.

Even double rhymes are a severe tax and strain on the writer, and cannot be sustained throughout a long poem. Treble rhymes are still rarer, and never used except in comic poetry, and there as a *tour de force*.

Then why to courts should I repair,
 Where 's such ado with Townshend,
 To hear each mortal stamp and swear,
 And every speech with "Zounds" end;
 To hear them rail at honest *Sunderland*,
 And rashly blame the realm of *Blunderland*.

POPE.

The double rhyme is, however, often introduced in Odes, where the metre is much varied, and here it has not necessarily its usual subdued effect of humor or grace:—

Now strike the golden lyre again :
 A louder yet, and yet a louder strain !
 Break his bonds of sleep *asunder*,
 And rouse him like a rattling peal of *thunder*.

DRYDEN, *Alexander's Feast*.

In Tennyson's Ode on the "Death of the Duke of Wellington," the double rhyme is freely used.

Where shall we lay the man whom we deplore ?
 Here, in streaming London's central roar.
 Let the sound of those he wrought for,
 And the feet of those he fought for,
 Echo round his bones for evermore.

112. Quantity is the time necessary to pronounce a syllable distinctly. Thus the *quantity* of "strives" is said to be *long* compared with the *quantity* of "in," which is said to be *short*. Quantity has quite a secondary position in English metre. In some languages syllables are divided by certain rules into *long* and *short*, and metre consists of *long* and *short* syllables recurring in certain positions. In English metre, quantity is almost ignored. Thus, though the last syllable in *Egypt* is *long* (if distinctly pronounced), yet, being unaccented, it is treated like any other unaccented syllable, without reference to its *length*.

In practice, *quantity* influences the position of words to some extent, because, if syllables that are *long* are placed in unaccented positions, a harsh and labored effect is given to the line. This is sometimes a fault, but sometimes it is an intentional effect, as in the following couplet of Pope, which exemplifies and describes a "laboring line:"—

When Á|jax stríves | some róck's | *vast* wéight | to thrów,
 The líne | *too* lá|bors, ánd | the vérsé | *moves* slów.

Shakspeare, to some extent, and still more Milton, Shelley, and many other poets, are very fond of using monosyllables without the metrical accent, however long their *quantity* may be: —

Our colors do return in those same hands
That díd | displáy | them wén | we fírst | *march'd fórth.*

SHAKSPEARE.

O'er bog or steep, through strait, *rough*, dense, or rare,
With héad, | *hands*, wings, | or féet | pursués | his way.

MILTON.

Áfter | thís thy | trável | sore,
Swéet *rest* | séize thee | éver|móre.
Thát, to | gíve the | wórld in|créase,
Shórten'd | hást thy | ówn *life's* | léase.

MILTON.

Gentle, and brave, and generous, no *lorn* bard,
Breath'd o'er his dark *fate* one melodious sigh.

SHELLEY.

In some cases, difficulties may present themselves in Elizabethan poetry which arise from the difference between the Elizabethan and modern accents. When two monosyllables are compounded into one word, the latter monosyllable, however long in quantity, loses its accent, and indeed sometimes much of its quantity; e.g., *máin-s'l* (the nautical equivalent for *mainsail*). Some words — e.g., *góod-man* — were recognized as compounds once, but are not now: others are recognized as compounds now, — e.g., *béd-time*, — but perhaps were not yet recognized generally then. This refers merely to monosyllables in compound dissyllables. There are other differences of accent in polysyllables between the Elizabethan and the modern usage; but these must be made the subjects of special study.

The difference between Milton and Pope is very marked in the use of *long* syllables. Milton, with the evident intention of avoiding any thing like epigrammatic point at the end of his lines, frequently introduces at the end two monosyllables, of which the first, which is unaccented, is long in quantity. The effect is to take something from the sharpness of the final accent. Thus we find as verse-endings "*soft* lays," "*fair* truth," "*frail* man," "*strange* fire." For a similar reason Shakspeare rather avoids, at the end of a line, dissyllabic words accented on the last syllable; e.g., *remain*. The accent is too marked for continuous dramatic verse. Shakspeare often uses trisyllables, which, owing to the weakness of the final accent, are avoided by Pope.

113. Exaggeration of the Effect of Quantity on English Metre. — If *quantity* were the exclusive consideration in English metre, it would be possible to divide each line into a certain number of parts of time called *measures*; and in each measure as many syllables might be compressed as could be pronounced in the time assigned to the measure. Thus, as music is divided into *bars*, and a *bar* may be filled with one, or two, or three, or four, or almost any number of distinct notes, — subject to this condition, that, whether the notes be one or eight in number, the time occupied in producing the notes in each bar shall be always the same, — so a similar system might (if *quantity* were the standard of metre) be adopted in poetry. As in music one minim takes as much time as two crotchets or four quavers, so a word like *strives* might be said to occupy the same time as *coming* or *solitary*; and (on this theory) such words might be interchanged without interference with the metrical effect. But this theory cannot be supported by the literature of English poetry. No

But in the following line, written in the stricter trisyllabic measure, it is not slurred:—

And the *whís|pering* sóund | of the cóol | colonnáde.

COWPER.

It would be useless to attempt to divide all *slurred* syllables into those which are not pronounced at all, and those which are but slightly pronounced, because different persons will differ in their pronunciation of many of these syllables. Some syllables are entirely ignored, even in prose,—e.g., *-ed* final, except after dentals. The double sound in *-tion* is also scarcely audible, and is by some declared to be always inaudible. But betwixt this complete suppression and the ordinary sound of an unaccented syllable, there are many degrees of suppression, as in “timorous,” “popular,” “heavenly,” “glorious,” “beneath,” “travellers,” “misery.” If we attempt to classify these degrees, we are met with a difficulty. We might indeed say with truth that, at the present time, the *e* in *heavenly* is more nearly suppressed than the *u* in *popular*. But at different periods in English literature the pronunciation appears to have differed, and certainly there has been a difference in the poetic usage of slurring. Very often the suppression or slurring of a syllable was indicated by the spelling. In the early editions of Milton’s Poems we find *tim’rous*, *whisp’ring*, and the like. But we cannot infer from the contracted spelling that the syllable omitted was totally suppressed. For though we still write *o’er* and *e’er* in poetry, yet the sound is not, and cannot be, totally suppressed in *o’er*, for example. It is therefore best to use some term such as *slurred* to apply to all such syllables, without attempting to decide what is the degree of slurring.

The license of slurring syllables was more freely used by

Shakspeare and his contemporaries than it is by modern writers. Prefixes were often suppressed, even in writing, which we could not now suppress. Thus the Elizabethan dramatists wrote *'stroy* for *destroy*, *'cide* for *decide*, *'stall* for *install*, a license which we mostly restrict now to prepositions, such as *'neath*, *'twixt*. *Of*, *in*, *with*, *whether*, and *the* were often written respectively *o'*, *i'*, *wi'*, *wh'e'er*, and *th'*; and the rapidity of their pronunciation and their power of combining syllables may be illustrated by "God be with you," contracted into "God be wi' ye," and then into "good-by." Milton, though he allows himself less license, is fond of eliding the final *-y* before a following vowel:—

- (a) Pássi~~o~~n | and áp|athý | and glór|y | and | sháme,
 (b) Impréss'd | the effúlg|ence óf | his glór!y abídes.

Sometimes other vowel sounds are elided by him:—

- (a) By hér|ald's vóice | expláin'd; | the hóll|ow aby~~ss~~.
 (b) Máy I | expréss | thee unblámed, | since Gód | is líght?
 (c) Abóm|inábl|e, inút|terábl|e, and wórse.

It is impossible here to state the limitations which restricted the Elizabethan license of slurring; they must be made the subject of special study. But as regards modern poetry there is not the same necessity for study. The ear is the sole guide. Wherever we find that extra syllables do not destroy the requisite amount of regularity, they may be safely inserted.

15. Pause in Blank Verse.—A verse of six accents, if broken into two equal halves by a marked pause, approximates to two distinct verses; *e.g.*:—

The véins pour báck the blóod, | and fórtify the héart.

DRYDEN.

In verses of five accents, the effect is somewhat different, but it is no less important. As the number of accents is uneven, the verse cannot be divided into two equal parts; but by a judicious variation of the pause, the verses can be broken into sections, which are free from the monotony that would attend a continuous poem in pauseless verses of five accents. Where there is no rhyme, a great deal of the beauty of the rhythm depends upon the variation of the pause; and if the pause be neglected in reading, much of the rhythmical effect is lost. Some of the best examples of this variation are found in Milton, one of which will now be given. Opposite each line is a number denoting the number of *feet* that precede the pause:—

No pause.	From bránch to bránch the smá er bírds with sóng
2	Só laced the wó ods, and spré ad their pá nt ed wíngs
1	Till <i>even</i> ; nor thén the só emn níght ingá le
1½	Ceased <i>wá rb ling</i> , bú t all níght tú ned her soft lá ys :
1, 4½	<i>Others</i> , on sí lv er lá kes and rí v ers, bá thed
2	Their dó wn ly bré ast; the swán with á rch ed néck
4½	Between her whíte wings má nt ling <i>pró ud ly</i> , ró ws
3	Her stá te with oá r y <i>fé et</i> ; yet ó ft they quít
1, 4½	The <i>dá nk</i> , and rí s ing ó n stiff <i>pén nons</i> , tó wer
3	The mí d <i>aé rial sky</i> : <i>ó thers</i> on gró und
1	Walk'd <i>fí rm</i> : the crést ed cóck whose clá r ion só unds
2	The sí lent <i>hó urs</i> ; and the ó th er, whó se gay trá in
1½	Adó rns <i>hím</i> , col ou r'd wíth the fló r id húe
3 (?)	Of rá in bows á nd starry <i>é yes</i> .

Paradise Lost.

The pauses denoted by 1 and 1½ are very common in Milton, and very uncommon in Pope. They break the epigrammatic regularity of a rhyming couplet, but afford a pleasing irregularity in blank verse. Tennyson often uses the latter.

- $3\frac{1}{2}$ Not léss | Geráint | believed | *it*; and | there fáll
 $2\frac{1}{2}$ A hórr|or ón | *him*, lést | his gént|le wífe,
 No pause. Thróugh thát | great ténd|ernéss | for Guín|evére,
 $1\frac{1}{2}$ Hád súf|fer'd, ór | should súf|fer án|y táint
 $1\frac{1}{2}$ In ná|ture : whére|fore gó|ing tó | the kíng
 $2\frac{1}{2}$ He máde | this *pre*|text, thát | his prínce|dom láy
 No pause. Clóse on | the bórd|ers óf | a térr|itóry
 3 Wheréin | were bánd|it éúrls, and cáit|iff kníghts,
 $1\frac{1}{2}$ *Assá*ss|ins, and | all flý|ers fróm | the hánd
 $1\frac{1}{2}$ *Of jú*st|ice, and | whatév|er lóathes | a lów.

The $4\frac{1}{2}$ pause is also very common in Tennyson:—

Once for wrong done you by confusion; next
 For thanks, it seems, till now neglected; last
 For these your dainty gambols.

116. Pause in Pope.—It has been said also that the $1\frac{1}{2}$ pause is very rare in Pope. But where the irregularity is in place,—as, for instance, in describing the restless *Atossa*,—we find it repeated consecutively:—

*Offé*nd | *her*, and | she knóws | not tó | forgíve,
*Oblí*ge | *her*, and | she 'll háte | you whíle | you líve.

The most common pauses in Pope are 2 and $2\frac{1}{2}$, and more rarely 3; 1 is rare, and $1\frac{1}{2}$ rarest of all. Though it is impossible to lay down any rule regulating the pauses, yet it is probably true that the pause 2, which is iambic, is better fitted for didactic and severe epigram; while $2\frac{1}{2}$, which gives a trochaic effect, is adapted for description and the expression of sentiment, or for less serious epigram. In a passage of any length the two are interspersed; but in some of the short epigrammatic maxims most commonly quoted from Pope, the pause 2 is repeated.

- (a) { Some err in that, but many err in this.
Ten censure ill, for one who writes amiss.
- 2 (b) { For forms of faith, let graceless zealots fight;
He can't be wrong, whose life is in the right.
- (c) { Here then we rest : the Universal Cause
Acts to one end, but acts by various laws.
- 2½ { Who starves by nobles, or with nobles eats ?
The wretch that trusts them, and the rogue that
cheats ?

Note how the general and didactic passes, in the following passage, into the particular and descriptive, and remark the corresponding change of pause :—

Iambic Pause { See the same man, in vigor and in gout ;
Alone, in company, in place, or out ;

Trochaic Pause { Early at business, and at hazard late,
Mad at a fox-chase, wise at a debate ;
Drunk at a borough, civil at a ball,
Friendly at Hackney, faithless at Whitehall.

On the contrary, note how the descriptive passes into the moral with the corresponding change in pause, in—

Trochaic Pause { Vice is a monster of so frightful mien
As, to be hated, needs but to be seen ;

Iambic Pause { Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace.

In description, however, the pause is more varied, as in the following example, where note the final couplet with two lines identical in form, both containing iambic pause, which adds intensity to the epigrammatic sting. The final couplet is the more effective because it is immediately preceded by lines with the trochaic pause, and by pauseless lines.

- 2 Peace to all such ! But were there one whose fires
 2½ True genius kindles, and fair fame inspires ;
 No pause. Blest with each talent and each art to please,
 2 & 3 And born to write, converse, and live with ease :
 2 Should such a man, too fond to rule alone,
 ¼ & 2 Bear, like the Turk, no brother near the throne,
 2½ View him with scornful yet with jealous eyes,
 2 And hate for arts that caus'd himself to rise ;
 2 Damn with faint praise, assent with civil leer,
 2½ And without sneering, teach the rest to sneer ;
 2 Willing to wound, and yet afraid to strike,
 2 Just hint a fault, and hesitate dislike ;
 No pause. Alike reserv'd to blame or to commend,
 2 A tim'rous foe, and a suspicious friend,
 2 Dreading ev'n fools, by flatterers besieged,
 2½ And so obliging, that he ne'er obliged,
 1½ Like Cato, give his little senate laws,
 No pause. And sit attentive to his own applause,
 No pause. While wits and Templars every sentence raise,
 No pause. And wonder with a foolish face of praise —
 2 Who but must laugh, if such a man there be,
 2 Who but must weep, if Atticus were he ?

117. Pause in Dryden. — Effective and unsurpassable as these lines are in their peculiar style, they are somewhat artificial. The style of Dryden, which is no less vigorous and more natural than that of Pope, seems better suited for a continuous poem. Though there are more pauseless lines in Dryden, yet the monotony is not excessive.

- No pause. Of these the false Achitophel was first,
 No pause. A name to all succeeding ages curst :
 No pause. For close designs and crooked counsels fit,
 1½ & 2 Sagacious, bold, and turbulent of wit.
 1 Restless, unfix'd in principles and place,
 2 In power unpleas'd, impatient of disgrace.
 2 A fiery soul, which, working out its way,

- No pause. Fretted the pigmy body to decay,
 No pause. And o'er informed the tenement of clay.
 No pause. A daring pilot in extremity,
 2½ Pleased with the danger, when the waves went high,
 2 He sought the storms : but, for a calm unfit,
 No pause. Would steer too nigh the sands to boast his wit.
 No pause. Some of their chiefs were princes in the land ;
 No pause. In the first rank of these did Zimri stand,
 No pause. A man so various that he seemed to be
 1 Not one, but all mankind's epitome :
 2½ Stiff in opinions, always in the wrong,
 3 Was every thing by starts, and nothing long ;
 No pause. But, in the course of one revolving moon,
 1½ & 2½ Was chemist, fiddler, statesman, and buffoon ;
 2½ & 3½ & 4½ Then all for women, painting, rhyming, drinking,
 No pause. Beside ten thousand freaks that died in thinking :
 1½ Blest madman, who could every hour employ
 2 With something new to wish or to enjoy !
 No pause. Railing and praising were his usual themes,
 1 & 3½ And both, to show his judgment, in extremes :
 No pause. So over-violent or over-civil,
 No pause. That every man with him was God or Devil.

118. Compensation of Pauses. — Where there is an excess of pauses in one line, a kind of compensation is obtained by avoiding all pause, or, at all events, the usual pause in the other line of the couplet: —

- (a) Here files of pins extend their shining rows,
 Puffs, powders, patches, bibles, billets-doux.
- (b) Pretty ! in amber to observe the forms
 Of hairs, or straws, or dirt, or grubs, or worms.
- (c) Laugh'd at the loss of friends he never had,
 The dull, the proud, the wicked, and the mad.
- (d) I only wear it in a land of Hectors,
 Thieves, supercargoes, sharpers, and directors.
- (e) The courtly Talbot, Somers, Sheffield read ;
 Even mitred Rochester would nod the head.

The following exceptions are intentionally harsh :—

- (a) In puns, or politics, or tales, or lies,
Or spite, or smut, or rhymes, or blasphemies.
His wit all see-saw, between "that" and "this,"
Now high, now low, now master up, now miss.
- (b) What! Like Sir Richard, rumbling, rough, and fierce,
With arms, and George, and Brunswick crowd the verse;
Rend with tremendous sound your ears asunder,
With gun, drum, trumpet, blunderbuss, and thunder?

119. Introductory Pause.—The above remarks are intended to call the reader's attention to the importance of the pause, and to the necessity of regarding it in reading. To trace and describe in detail rules that may have been observed by certain poets would be a complicated and not a very profitable task. It may be sufficient to show that the $2\frac{1}{2}$ pause, which has been said to be suitable for introducing a subject, is a favorite prelude for a simile.

- (a) *As some lone miser, visiting his store, etc.*
GOLDSMITH.
- (b) *As some fair female, unadorn'd and plain, etc.*
Ib.

In both the two following examples the pause in the second line is 1, while it is $2\frac{1}{2}$ in the first, and the effect is singularly beautiful :—

*As some fair tulip, by a storm opprest,
Shrinks up, and folds its silken arms to rest.*
DRYDEN.

*So two kind turtles, when a storm is nigh,
Look up, and see it gathering in the sky.*
Ib.

120. The Pause in Descriptive Poetry. — The unfitness of conjunctions for poetic diction increases the need of pauses, and makes the pause more marked, especially in a description comprising many distinct objects, each of which must be briefly mentioned. The following passage from Spenser illustrates the importance of the pause in such cases. For the most part Spenser does not apparently take much pains to vary the pause, and many verses have no pause at all; but here, if the same pause which is repeated in the first three verses had been continued longer, the monotony would have been disagreeable, and therefore the pause is most carefully varied.

No pause. Much 'gan they praise the trees so straight and high, —
 2 The sapling Pine; the Cedar proud and tall;
 2 The vine-propp Elm; the Poplar never dry;
 2 The buildder Oake, sole king of forrests all;
 3 The Aspine good for staves; the Cypresse funeral;
 1½ The Laurell, meed of mighty conquerours
 2 And poets sage; the Firre that weepeth still;
 1½ The Willow, worne of forlorne Paramoures;
 1 The Eugh, obedient to the bender's will;
 2 The Birche for shaftes; the Sallow for the mill;
 1 The Mirrhe, sweet-bleeding in the bitter wound;
 2 The warlike Beech; the Ash for nothing ill;
 2½ The fruitful Olive; and the Platane sound;
 2 The carver Holme; the Maple seldom inward sound.

121. The Pause at the end of the line is almost essential to the couplet, and it is generally to be found in dramatic blank verse. But in descriptive blank verse, and in some of the plays of Shakspeare, it is sometimes dispensed with: —

When, to enshrine his reliques in the Sun's
 Bright temple, to Egyptian Thebes he flies.

MILTON.

I know not : but I 'm sure 'tis safer to
 Avoid what 's grown than question how 'tis born.

Winter's Tale.

The following, in the rhyming couplet, is an exception :—

But lost, dissolved in thy superior rays,
 One flood of glory, one unclouded blaze
 O'erflow thy courts, the light himself shall shine
 Revealed, and God's eternal day be thine.

The Messiah.

122. **Alliteration** is not, like accent, recognized in theory as an essential requisite of poetry. Yet in practice some kind of alliteration forms a noticeable feature in all the best English poets, and especially in poetry that has taken the popular fancy. Take as examples two well-known hymns :—

(a) *Gentle Jesus, meek and mild,*
Look upon a little child,
Pity my simplicity,
Suffer me to come to Thee.

(b) *Sun of my soul, thou Saviour dear,*
It is not night, if Thou be near.

In the verse of Dryden the alliteration is often as obvious and simple as in the above examples :—

- (a) *Deep in a dungeon was the captive cast,*
Deprived of day, and held in fetters fast ;
 (b) *Then day and darkness in the mass were mixed,*
Till gather'd in a globe the beams were fixed.

Pope seldom indulges in this obvious kind of consecutive alliteration repeated in both lines of the couplet. He conceals it, for the most part, more carefully, by separating the words. The following are exceptional in him :—

- (a) Alas, no more ! methinks we wandering go
Through dreary wastes, and weep each other's woe.
- (b) Soft as the slumbers of a saint forgiven.
- (c) Who shall decide when doctors disagree !

The following examples represent a more common type of the alliteration in Pope :—

- (a) And heals with morals what it hurt with wit.
- (b) May every Bavius have his Bufò still.
- (c) Is there a parson, much bemus'd in beer,
A maudlin poetess, a rhyming peer ?

123. Concealed Alliteration.— More often alliteration is still more subtly concealed. Thus in the following lines of Milton there is a double alliteration that might escape notice because the alliterative words are separated from one another ; but the effect is singularly beautiful :—

The air

f, p ; f, p. Floats as they pass, fann'd with unnumber'd plumes :
From branch to branch, the smaller birds with song
s, w ; s, w. Solaced the woods, and spread their painted wings
Till even.

Paradise Lost.

d, m ; d, m. Our dreadful marches to delightful measures.

Richard III.

sp, l ; sp, l. So speechless for a little space he lay.

DRYDEN.

Or, again, there may be alliteration between the words that are the extremes and means of a kind of verbal proportion :—

h, t, h. The hallow'd taper trembling in thy hand.

POPE.

l, h, l. One laced the helm, another held the lance.

DRYDEN.

s, m, s. Sonorous metal making martial sounds.

MILTON.

c, f, c. We conquer'd France, but felt our captive's charms.

POPE.

Lastly, the alliteration may depend, not upon the initial, but upon the middle syllables of words:—

(a) The lustre of the long convolvuluses.

TENNYSON.

(b) The league-long roller thundering on the reef.

Ib.

Often the alliteration may repeat similar, not the same, letters; for example, *d* and *t*, or *b* and *p*, as in—

This truth came borne with bier and *pal*,
 I felt it when I sorrowed most,
 'Tis better to have loved and *lost*,
 Than never to have loved at *all*.

TENNYSON.

It is not to be supposed that poets, in the act of writing poetry, observed any distinct laws of alliteration, or were even aware in all cases that they were employing alliteration at all. They were guided by their ear, and by the traditions of English poetry. It will hereafter be shown that alliteration was an essential part, or rather the basis, of early English poetry. What rhyme is now, that was alliteration then. An ignorance of the traditional importance of alliteration may perhaps account for the harshness of the words of many modern songs as compared with the smoothness of the songs of the seventeenth century.

124. Early English Alliterative Poetry consisted of couplets in which each section contained two or more accented initial syllables.¹ Of these four syllables, the two in the first section, and, as a rule, the first of the two in the second section, were alliterated:—

I *shópe* me in *shroudés* || as I a *shépe* wéré.

Piers the Plowman.

It is an exception, and perhaps an accidental one, when *both* accented syllables in the second section are alliterated:—

In a *sómer séson*, || whan *sófte* was the *sónnë*.

Ib.

More often, though still an exception, there are more than two alliterative syllables in the first section, and one in the second:—

Faire flóures for to *fécche* || that he bi-fóre him *séye* (saw).

William and Werwolf.

By an exceptional license, unaccented syllables are sometimes alliterated:—

And with him to *wónge* (dwell) with *wó* || whil *Gód* is in *hévene*.

Piers the Plowman.

125. Influence of Early English Poetry on the Elizabethan Writers.—The introduction of a fourth alliterated letter is a mark of lateness of date in early English poetry. This shows that the taste for alliteration did not vanish with the decay of alliterative poetry. It is true that the introduction of rhyme, supplying a different kind of poetic regularity,

¹ "More than two are frequently found in the first half-line, but rarely in the second." — SKEAT.

diminished the need of alliteration; but alliteration still clung even to rhyming poetry.

Rhyme, and not alliteration, was the basis of the French metres, and it is natural to suppose that foreign influence helped much in extending the use of rhyme. As rhyme in itself is a considerable restraint on the free choice of words, rhyme and alliteration together became an intolerable restriction; and alliteration, from being a law, became a custom frequently, but not invariably, observed. Yet the attempt to combine the new rhyming system with the old alliterative system was made. The following example is taken from a poem written about A.D. 1360:—

A grene hors gret and thikke,
 A stede full stiff to strayne.
 In brawdren (embroidered) brydel quik,
 To pe (the) gome (man) he watz (was) ful gayn (useful).
Sir Gawayne and the Green Knight.

There is little difference between this systematic alliteration and the alliteration of some passages in Dryden. But some of the Elizabethan writers use the old alliteration, not as Dryden did, in occasional passages, but continuously.

126. Alliteration in Elizabethan Authors.¹—The following is a curious example of the original early English alliteration in couplets. The date is about 1600 A.D.

Sitting by a river's side,
 Where a silent stream did glide,
 Muse I did of many things
 That the mind in quiet brings.

GREENE.

¹ Lyly's "Euphues" abounds in instances of complicated alliteration.

The same poet sometimes places the double alliteration in the second line:—

It was frosty winter season
 And fair *Flora's* wealth was geason.
 When I saw a *shepherd* fold
Sheep in cote to *shun* the cold.

GREENE.

But the effect of the continued alliteration, combined with rhyme, was artificial and hampering in the extreme. Take the following as an example:—

To trust the *fayned* face, to rue on forced tears
 To credit finely *forged* tales, wherein there oft appears
 And *breathes* as from the *breast* a *smoke* of kindled *smart*
 Where only lurkes a *depe* deceit within the *hollow hart*.

Tottel's Miscellany, A.D. 1557.

It therefore came to be considered archaic, and when found in excess in Spenser's "*Faerie Queene*," it must be treated as an archaism.

(a) The wise soothsayer seeing so sad sight.
Faerie Queene.

Repining courage yields

(b) No foot to foe; the *flashing* fire *flies*
 As from a *forge*.

Ib.

As an archaism, this excess of alliteration is ridiculed by Shakspeare:—

Whereat with *blade*, with *bloody* blameful *blade*,
 He bravely *broach'd* his *boiling* *bloody* *breast*.

Midsummer-Night's Dream.

Shakspeare uses little alliteration in his descriptive verses of four accents (except in the songs); but in the non-rhyming

dramatic lines he uses it on occasion with great effect, sometimes in an obvious manner, as, —

This precious stone set in the silver sea.

Richard III.

More often the alliterative syllables are separated: —

(a) With *rocks* unscalable and *roaring* waters.

(b) He capers nimbly in a *lady's* chamber
To the *lascivious* pleasing of a *lute*.

127. Milton's Alliteration in the "Paradise Lost" is somewhat less marked than in the "Comus" and the smaller poems; but in all his poetry, written in the verse of five accents, he tones down the alliterative effect by often alliterating unaccented syllables. It has been stated that this is an irregular license in early English poetry.

(a) Or 'gainst the rugged *bárk* of some *broad* élm.

Comus.

(b) With thy long *lévell'd* rule of *streaming* líght.

Ib.

(c) Perhaps some cold *bank* is her *bólster* now.

Ib.

(d) Though sun and moon

Wére in the *flát* sea *súnk*.

Ib.

Often the alliterative syllables are not initial. Thus it is impossible not to perceive the force of alliteration in the following line, though only one of the alliterative letters is initial: —

Yet they in *pleasing* *s*lumber *l*ulled the *s*ense.

Ib.

Alliteration is also disguised (1) when the alliterative consonants are not identical, but similar, as *b* and *p*, *d* and *t*, *r* and *l*, *m* and *n*, *c* hard and *g* hard, and the like; (2) when initial syllables alliterate with syllables that are not initial; (3) when the alliterating syllables are not in the same line. We do not intend to do more than direct the reader's attention to the exquisiteness of Milton's versification in this respect. It is pervaded by a continuous and varying alliteration which, without being obtrusive, gives a distinct pleasure to the pronunciation of his verses, apart from their meaning. The following is an instance. The last line substitutes for alliteration a powerful vowel effect.

b, p; t, t. But *Beauty*, like the fair *Hesperian tree*,
l, d, g. Laden with blooming gold had need the guard
g, ch. Of dragon watch, with unenchanted eye,
s, f. To save her blossoms and defend her fruit
a, a, o, o. From the rash hand of bold Incontinence.

In Milton's four-accent verse, alliteration is more obvious and frequent, but nowhere so marked as in the following passage, describing the "wanton heed and giddy cunning" of poetic euphony:—

Or sweetest *Shakspeare*, *Fancy's* child,
 Warble his native wood-notes wild.
 And ever against eating cares
 Lap me in soft *Lydian* airs,
 Married to immortal verse;
 Such as the meeting soul may pierce,
 In notes, with many a winding bout
 Of linked sweetness long drawn out,
 With wanton heed and giddy cunning
 The melting voice through mazes running,
 Untwisting all the chains that tie
 The hidden soul of harmony.

128. In Vowel Alliteration in early English poetry it was not necessary that the vowels at the beginning of the accented syllables should be the same. Any vowels whatever satisfied the requirement. Vowel alliteration is not so obvious or common as the alliteration of consonants. The following is perhaps an example:—

Where awful arches make a noonday night.

POPE.

The following certainly is:—

Though oft the ear the open vowels tire.

Ib.

But it is more common in Milton:—

- (a) With sudden adoration and blank awe,
- (b) Of Amram's son, in Egypt's evil day.
- (c) Air, and ye elements, the eldest birth.

129. The Influence of Early English Poetry on the Initial Foot.—In all the iambic and trisyllabic metres of modern English poetry, a great license is noticeable in the first or initial foot of a line. In the iambic metre, instead of an iamb, a trochee is often found, as,—

*Có*mfort | my líege! | Why lóoks | your gráce | so pále?

Richard II.

Again, in the trisyllabic metre an iamb is often found for an anapæst:—

The wínds | play no lóng|er and síng | in the léaves.

COWPER.

This may be explained by reference to the early English poetry, as follows:—

Lines or half-lines in early English poetry do not always begin with an accented syllable. Often one or more syllables precede the accented syllable. These syllables, which may be called a *catch* are *not necessary to the scansion*, though they are to the sense.

The *catch* consists of one syllable, and of two syllables respectively, in the two sections of the following couplet:—

In a | sómer séson || whan sófte was the sónne.

Piers the Plowman.

Now it is evident that this license of adding syllables at the beginning of the line, or of a section of a line, alters the character of the initial foot. In early English alliterative poetry, the number of syllables in a verse was not counted; in the foreign rhyming metre the syllables were counted. When these two totally distinct systems blended together, the early English license of disregarding unaccented syllables was curtailed, though not destroyed, in the middle of the verse; but at the beginning of the verse, and after a marked pause in a verse, the license was retained almost unimpaired, as will be seen hereafter.

SPECIAL METRES.

DISSYLLABIC.

130. One Accent.—Iambic lines, if they may be so called, of one accent, are found in some lyrical poems of the seventeenth century, as:—

Fair Daffodils, we weep to see
 You haste away so soon :
 As yet the early rising sun
 Has not attained his noon.

Stay, stay,

Until the hasting day

Has run

But to the even-song ;
 And having pray'd together, we
 Will go with you along.

HERRICK.

Such short lines are very commonly used by Shakspeare, especially to express ejaculations and appellations : —

Alack,

I love myself. Wherefore? For any good?
Richard III.

For, sir,

It is as sure as you are Roderigo.
Othello.

The trochaic line with one accent scarcely exists. Perhaps the word “never” in Longfellow’s well-known refrain, —

Never, for ever,

may be considered a specimen of a one-accent rhyming trochaic line.

131. Two Accents. — Iambic lines of two accents occur sometimes in odes ; *e.g.*, in Wordsworth’s “Ode on the Intimations of Immortality,” and in Dryden’s “Ode on the Power of Music.” They are often found in lyrical poems of the seventeenth century : —

Your date is not so past,
 But you may stay yet here awhile,
 To blush and gently smile,
And go at last.

HERRICK, *Blossoms.*

*Sceptre and crown
 Must tumble down,
 And in the dust be equal made
 With the poor crooked scythe and spade.*

SHIRLEY.

The iambic line, with an extra unaccented syllable, is often used by Burns as a short line:—

There's ither poets much your betters,
 Far seen in Greek, deep men of letters,
 Hae thought they had insured their debtors
A' future ages;
 Now moths deform in shapeless tetter
Their unknown pages.

Trochaic lines of two accents are rare. The two following are the only lines of the kind in Dryden's "Alexander's Feast:"—

Rich the treasure,
 Sweet the pleasure,
 Sweet the pleasure after pain.

The trochaic metre of two accents, omitting the last unaccented syllable, is not fitted for serious subjects. It is used by Pope in a little poem called "An Ode by Tilly-Tit, Poet Laureate to His Majesty of Lilliput," addressed to "The Man-Mountain:"—

From his nose
 Clouds he blows:
 When he speaks,

Thunder breaks :
 When he eats,
Famine threats :
 When he drinks,
 Neptune shrinks.

It is remarkable that Pope should have used this liliputian metre in his "Ode on St. Cecilia's Day." The effect is very bad.

Dreadful gleams,
 Dismal screams,
 Fires that glow,
 Shrieks of woe.

132. Three Accents and Six Accents.—The iambic line of three accents is very common in ballads and hymns. It is often used alternately with the iambic line of four accents.

O Brignall banks are wild and fair
And Greta woods are green ;
 And you may gather garlands there
Would grace a summer-queen.

SCOTT.

In the narrative poetry of Scott it often concludes a stanza of iambic verses of four accents, much as it is used in —

All thoughts, all passions, all delights,
 Whatever stirs this mortal frame,
 All are but ministers of love,
And feed his sacred flame.

COLERIDGE, *Love.*

The trochaic verse with three accents is very rare. In the following example it is often connected with an irregular trochaic verse containing an extra syllable in the initial foot, or omitting the final unaccented syllable.

Who is | hé that | cómeth
 Like an | hónor'd | guést ?
 (With) bállner | ánd with | músic,
 (With) sóldier | ánd with | priest.
 With a | nátion | wéeping,
 (And) bréaking | ón my | rést ?

TENNYSON.

The extra syllable in the last example renders it possible to call the line iambic instead of trochaic; but the trochaic spirit is so clearly prevalent throughout the passage, that it seems better to call such lines irregular trochaics, treating the extra syllable as a "catch."¹

The three-accnt iambic is often used by Shakspeare for rapid retort, sometimes with rhyme:—

Rosalind. The hour that fools should ask.
Biron. Now fair befall your mask.

Love's Labor Lost.

But more often without rhyme:—

Anne. I would I knew thy heart.
Gloucester. 'Tis figured in my tongue.

Richard III.

The three-accnt iambic with alternate rhyme, though occasionally used in modern hymns, is somewhat monotonous. It is not uncommon in the poems of Surrey and Wyatt.

Though I regarded not
 The promise made by me,
 Or passèd (recked) not to spot
 My faith and honestie.

SURREY.

¹ See paragraph 129.

When two iambic three-accent lines have no marked pause between them, and the first line does not rhyme with the second, the two become one line with six accents, called an Alexandrine. The following is not only a specimen, but intended to be descriptive of the somewhat dragging effect of such a line :—

A needless Alexandrine ends the song,
And, like a wounded snake, drags its slow length along.

POPE.

Dryden freely intersperses it in his longer poems, generally at the end of a paragraph; Spenser inserts it at the end of each stanza in the "Faerie Queene." It is unfit for dramatic purposes, though sometimes used with rhyme, as by Peele, the contemporary of Shakspeare, in his "Arraignment of Paris." Shakspeare seldom uses it except where the pause is so marked as to make the line really two lines of three accents each. He introduces it into the mouth of ranting Pistol, and uses it for an inscription :—

Portia. Now make your choice.
Morocco. The first, of gold, who this inscription bears,
"Who chooseth me shall gain what many men desire:"
The second silver, which this promise carries,
"Who chooseth me shall get as much as he deserves:"
The third dull lead, with warning all as blunt,
"Who chooseth me must give and hazard all he hath."

Merchant of Venice.

It is followed by a verse of seven accents in—

Alcibiades. [Reads the epitaph.]

"Here lies a wretched corse, of wretched soul bereft:
Seek not my name: a plague consume you wicked caitiffs left."

In Sir Thomas North's Plutarch, a book from which Shakspeare drew largely for the subjects of his plays, the Alexandrine metre is constantly employed to translate quotations and inscriptions; and this may have influenced Shakspeare in his use of this metre. Many apparent Alexandrines in Shakspeare are Alexandrines only in appearance.

The three-accent rhyming couplet, used alternately with the three-accent non-rhyming couplet, becomes a spirited ballad metre in Lord Macaulay's "Battle of Naseby:"—

Their heads all stooping low, their points all of a row,
Like a whirlwind on the trees, like a deluge on the dykes,
Our cuirassiers have burst on the ranks of the accurst,
And at a shock have shattered the forest of his pikes.

The iambic three-accent verse has sometimes an extra syllable. This line is not often used unmixed. It precedes the shorter three-accent iambic, and is used seriously in the following:—

I fly to scenes romantic,
Where never men resort,
For in an age so frantic
Impiety is sport.

COWPER.

When it follows the longer line of four accents, it generally has a comic effect, as in—

Patron of all those luckless brains
That, to the wrong side leaning,
Indite much metre with much pains,
And little or no meaning.

Ib.

The same metre is used with the same effect by Tennyson in his "Will Waterproof" and "Amphion."

The trochaic three-accent sometimes dispenses with the final unaccented syllable :—

*Crabbed age and youth
Cannot live together :
Youth is full of pleasure,
Age is full of care.*

The Passionate Pilgrim.

133. Iambic verse with four accents is commonly used for ballad-narrative, as in Scott's Poems. In ballads and hymns it is generally followed by a line of three accents, and the poems of Scott contain a few three-accent lines irregularly interspersed. Unmixed with other lines, the four-accent iambic is somewhat monotonous.

There is a great difference between the earlier verses in this metre, written by Surrey and Wyatt, and the later metre of Scott. In the former the verse is generally split into two halves, as in the following anonymous poem from Tottel's Miscellany, 1557 A.D. :—

The sun when he | hath spread his rays
And showed his face | ten thousand ways,
Ten thousand things | do then begin
To show the life | that they are in.

In the poem from which this extract is taken, out of the first forty-five verses only two are found without the division in the middle. Very different is the metre of Scott :—

With early dawn | Lord Marmion rose,
And first the *chap|el* doors unclose ;
Then after *morn|ing* rites were done
(A hasty mass | from Friar John),
And knight and squire | had broke their fast
On rich *substant|ial* repast,

Lord Marmion's *bu|gles* blew to horse;
 Then came the *stir|rup* cup in course
 Between the *Bar|on* and his host:
 No point of *court|esy* was lost.

In fables and the lighter kind of narrative this metre often has interspersed lines with an extra syllable unaccented, as in Butler's "Hudibras:" —

Whose honesty they all would swear for,
 Though not a man of them knew wherefore.

The extra syllable is rare in serious poetry.

134. The Trochaic verse of four accents was more common in the Elizabethan period than the iambic verse of four accents. The English tendency to throw back the accent in dissyllabic and other words facilitates the use of this metre.

A great part of the "Allegro" and "Penseroso" is written in this metre:—

Straight mine éye hath cáught new pléasures
 While the lándscape róund it méasures.

Well adapted for lively bustle, this metre does not suit a sober or quietly graceful subject; and the necessity of a double rhyme is a serious practical obstacle to its continuous use in a long poem. Hence, the final unaccented syllable is often dropped, and the result is a *truncated trochaic* metre, which is more common than the full trochaic. The following is an instance:—

Rússét láwns and fállows gráy,
 Whére the nibbling flócks do stráy.

The addition of a monosyllable at the beginning of a trochaic line allows us to scan the truncated trochaic as iambic:

Láboring | clóuds do | óften | rést

is trochaic;

The | láb|oring clóuds | do óft|en rést

is iambic.

But the extra syllable may perhaps be regarded as a remnant of the licensed addition called in early English a "catch" (see 129), which does not interfere with the scansion. In that case the prevalent trochaic effect will be maintained, and the second as well as the first line, in the following couplets, will be scanned trochaically:—

- (a) MOUNTAINS ón whose BÁRREN BRÉAST
The | lÁBORING CLÓUDS DO ÓFTEN RÉST;
- (b) WHÉRE PERHÁPS SOME BÉAUTY LÍES
The | CYNOSÚRE OF NÉIGHBORING ÉYES,
- (c) THÉRE LET HÝMEN ÓFT APPEAR
In | SÁFFRON RÓBE WITH TÁPER CLEAR.

Sometimes the "catch" is added to the first line in a couplet:—

WHÉN THE MÉRRY BÉLLS RING RÓUND,
 AND THE JÓCUND RÉBECKS SÓUND,
 Tó MÁNY A YÓUTH AND MÁNY A MÁID
 DÁNCING ÍN THE CHÉQUER'D SHÁDE.

Whether the line be called trochaic with a "catch," or iambic, matters little, provided that, in reading, the "catch" be subordinated.

In the initial foot a dactyl is sometimes substituted by Milton for the trochee:—

- (a) TÍLL THE LÍVELONG DÁYLIGHT FÁIL:
Thén to the spÍCY NÚT-BROWN ÁLE.

This license is most common after a trochaic line with a "catch," or, if that name be preferred, after an iambic line:—

- (b) *And* | strétch'd out áll the chímney's léngth,
Básk at the fire his háiry stréngth,
And | cróp-full óut of dóors he flíngs
Ere the first cóck his mátin síngs.
- (c) *And* | évery shépherd télls his tale
Únder the háwthorn in the dále.
- (d) *Or* | swéetest Shákspeare, Fán|cy's chíld,
*Wárble his nátive wóod-*notes wíld.¹

Of course, if we prefer to scan both lines iambically, the latter line in each couplet can be scanned as an iambic with an initial trochee. But to do this the words will have to be cut up sometimes rather unnaturally, and unlike the rest of the poem:—

Or swéet|est Sháks|peare, Fán|cy's chíld,
Wárble | his ná|tive wóod-|notes wíld.

In the middle of the trochaic verse of four accents no substitute for the trochee is allowed, except (and this is very rare) a monosyllabic foot:—

Tóad that | únder | *cóld* | stóne
Dáys and | níghts has | twénty-|óne.

SHAKSPEARE.

Such monosyllabic feet mostly contain *r* or some diphthong, so that they are almost pronounced like two syllables; e.g., *fire*, *dear*. Our English *o* in *cold*, *home*, is really a diphthong.

¹ It will not escape notice that in three instances the trisyllabic foot contains *the* or *th'*, which is often dropped in Elizabethan poetry; and the fourth can be explained by elision, *-le* being elided before *his*. See paragraph 137.

o followed by a slight *u*. But in the following extract monosyllabic feet are introduced not containing diphthongs or *r*:—

A | háit of *stráw*, like a swáin,
 Shéltér fôr the sun and ráin ;
 Légs were báire, árms unclád :
 Súch attíre this pálmer hád.
His | fáce fáir like Títan's shíne ;
 Gréy and búxom wére his éyne.
 Whéreout *drópt* péarls of sórrów ;
 Súch sweet *téars* Lóve doth bórrów :
 Rúby *lips*, chérry chéeks ;
 Súch rare míxture Vénus séeks.

GREENE.

The truncated trochaic when combined in alternate rhymes is often used in hymns, as, —

Trials must and will befall ;
 But with humble faith to see
 Love inscribed upon them all,
 This is happiness to me.

The full metre and the truncated metre are also combined in hymns, and in the lighter kind of ballad narrative, as, —

In her ear he whispers gayly,
 "If my heart by signs can tell,
 Maiden, I have watch'd thee daily,
 And I think thou lov'st me well."

Unmixed with other metre, and with rhymes following consecutively, the truncated metre is monotonous. Shakespeare makes Touchstone parody it:—

Swéetest nút hath sóurest rínd ;
 Súch a nút is Rósalínd.

As You Like It.

And he adds, "I'll rhyme you so eight years together, dinners and suppers and sleeping hours excepted; this is the very false gallop of verses."

135. The Iambic with five accents, without rhyme, is the common metre of dramatists. The four-accent line is too short, and breaks the sense too frequently; and the six-accent line is so long as to be tedious without rhyme, or else, if broken by a pause, it frequently divides into two verses of three accents each. Hence Shakspeare, as a rule, reserves four-accent rhyming verses for the mouths of witches, fairies, etc. The six-accent verse is generally really two three-accent verses. (See 132.) The five-accent verse, as the mean between the two, is the common dramatic measure.

136. Trisyllabic License. — The dramatic line, representing as it does the language of life, approaches more nearly to prose, and enjoys more license than any other metre. Not merely is the trochee freely substituted for the iamb after any pause however slight: an extra syllable is also allowed at the end of a line or sentence, and in some cases even two extra syllables, as in —

I dáre avóuch it, sír. What, fifty fóllovers!

Lear.

The license of using one extra syllable is not uncommon in Milton also. He more rarely uses two extra syllables: —

Thy words, with grace divine

Imbued, bring to their swéetness no sáttety.

Paradise Lost.

Extra syllables are also allowed in the other feet. This

license is in strict accordance with the traditions of early English alliterative poetry, where no rule was laid down about the number of syllables in each line. But this license of Shakspeare is not unregulated by rule. The rule was *the custom of Elizabethan language* in which some unaccented syllables in polysyllabic words, and also some monosyllables when unaccented, — e.g., *the, with, in*, — were less distinctly pronounced than with us. These monosyllables were often written in contracted forms, *th', w', i'*, and by their lightness were peculiarly fitted for trisyllabic feet.

The details of the Elizabethan dramatic metre can only be learned by special study. For modern drama the same rule holds good, that *any extra syllables may be admitted that are felt not to interfere with the regular recurrence of the accent*. Non-rhyming five-accent iambic metre is often called *blank verse*. As a general rule it may be stated that the modern blank verse is, for the most part, more strict than that of Milton, and Milton is more strict than Shakspeare, in limiting himself to ten syllables in a line. Milton uses *capital, populous*, as trisyllabic feet. But we also find in modern verse, —

Éven to | the lást | díp of | the *vánish*|ing sáil.

TENNYSON.

Through áll | his fú|ture ; bútt | now *hást*|ily caught.

Ib.

In —

The sóund | of mán|y a *héav*|ily *gáll*'oping hóof,

Ib.

there is an evident intention to produce a subdued anapæstic effect, imitative of the sound of galloping. Otherwise two consecutive trisyllabic feet in a dissyllabic measure are rare: they tend to give a trisyllabic effect to the whole line, and thus to destroy the metre.

137. License of Elision. — A vowel termination before an initial vowel is often elided in Milton, and sometimes in modern poetry, especially in “many a” as in the last example of the last paragraph: —

- (a) Anguish | and dóubt | and féar | and sórrow | and páin
 (b) In gló|ry and pówer | to júdge | both quáck | and déad.

So we ought to scan —

- (c) Ánger | and óbs|tinác|y and háte | and guíle.
 (d) Cítý or | subúrb|an, stú|dious wáíks | and shádes.

So even Pope, —

- (a) End all dispute, and fix the year precise
 When British bards begin t' immortalize.
 (b) Or damn all Shakspeare, like th' affected fool
 At court who hates whate'er he read at school.

138. License of Trochee. — It has been stated above (129) that in the initial foot, and after a pause, in iambic metre a trochee instead of an iamb is allowed. A very slight pause in the dramatic and free iambic metres justifies a trochee; even a *long* syllable, with the slight pause necessary for its distinct pronunciation, is sufficient. But some slight pause is necessary, and hence it may be laid down as a rule that in iambic metre one trochee cannot follow another. It is usual to quote as an exception, —

Uníversal repróach far wórse to béar.

MILTON.

Such a line would be a monstrosity; and it is far more likely that Milton pronounced the word *uníversál*, perhaps influenced

by the fact that the *i* is long in Latin. Words derived from Latin are accented somewhat capriciously; compare *áspect* and *respéct*. Similarly, Tennyson accents *compensating* as follows:—

To barter, nor *compensating* the wánt,
Enoch Arden.

which seems exactly parallel to Milton's *uníversál*.

The line,—

Down the | low túrr|et stá|irs, *pd*|pitáing,
TENNYSON.

may perhaps be differently explained by treating the word *stairs* as a dissyllable. The reason why a pause is necessary before a trochee seems to be this, that between two accented syllables the voice needs time to recover itself. Hence it is allowable to write,—

Bé in | their flów|ing cúps | fréshly | remébered,

because the emphatic word *cúps*, long in quantity as well as emphatic, necessitates a kind of pause after it which makes a break between the two accents. But we could not so well write,—

Be in their happiness freshly remébered.

Here the unemphatic *-ness* not being (98) between two unaccented syllables should not receive the Metrical Accent.

Hence we may lay down as a rule that *a trochee in the middle of a verse must not follow an unemphatic accent*. The following seem to be remarkable exceptions:—

Burn'd after them to *the* bóttonless pit.
MILTON.

Light from above from *the* fóuntain of light.
Ib.

139. The Five-accent Iambic with rhyme is more strict than the same line when non-rhyming. In the sonnets and verses of Shakspeare, trisyllabic feet are not nearly so common as in his dramas. In part this may arise from the distinction of the subject. Dramatic verse will generally be more conversational, and given to slur syllables, than descriptive verse. But the rhyme in itself, giving a certain precision to the metre, imposes a restraint on the license of slurring: the rhyming passages of Shakspeare's dramas are more regular than the non-rhyming passages.

The *rhyming couplet of Pope* is the strictest specimen of this metre. Any thing like irregularity in the lines would blunt the point of the epigram which almost each couplet contains. Such words as *dev'l* (compare the Shakspearian use and the Scotch *de'il*), *punctu(a)l*, *mod'rate*, *tim'rous*, (244) *casuists*, *Mah'met*, *di'mond*, *vi'let*, *am'rous*, *simp'ring*, have a syllable slurred; but in all these words, with the exception of the first three, the slurred syllable is scarcely pronounced even in modern English: probably the syllable was still less audible in Pope's time.

140. The Rhyming Iambic of Narrative Poetry, of which Chaucer, and not Pope's "Iliad," furnishes the true type, differs materially from the rhyming couplet. The couplet is complete in itself, and requires a decided pause at its conclusion, marked by a decided rhyme. The narrative rhyme, on the other hand, is purposely unemphatic, in order not to give the effect of a pause. Very often a couplet is broken by the introduction of a new paragraph at the beginning of the second line. The following is an instance of this:—

Then Jason rose, and did on him a fair
 Blue woollen tunic, such as folk do wear
 On the Magnesian cliffs, and at his thigh
 An iron-hilted sword hung carefully ;
 And on his head he had a russet hood ;
 And in his hand two spears of cornel-wood
Well steeled and bound with brazen bands he shook.
Then from the Centaur's hands at last he took
 The tokens of his birth, the ring and horn.

MORRIS, *Jason*.

Keats's "Endymion" is in the same metre. The rhyme-words are generally monosyllables, rarely trisyllables, and still more rarely dissyllables. The accent on the final syllable of a dissyllable, as *remain*, is too strong for the rhyme in this metre. The double rhyme is sparingly used.

141. The Trochaic Five-accent Verse is very rare : —

Mountain | winds ! oh ! | whither | dó ye | cáll me ?
 Váinly, | váinly | wóuld my | stéps pur|súe.

The last verse is truncated. Of the truncated trochaic, the following is a specimen : —

Ló, the | léader | ín these | glórious | wárs
 Nów to | glórious | búrial | slówly bórne,
 Fóllo'w'd | bý the | bráve of | óther | lánds,
 Hé on | whóm from | bóth her | ópen | hánds
 Lávish | hónor | shówer'd | áll her | stárs,
 (And) áffluent, | Fórtune | émptied | áll her | hórn.

Verses have been written in the trochaic metre containing six, seven, and eight accents ; but they can mostly be divided into shorter verses of three or four accents. The eight-accent truncated verse is best entitled to be regarded as a distinct metre : —

Cómrades, léave me hére a líttle, whíle as yét 'tis éarly mórn :
 Léave me hére, and wén you wánt me, sóund upón the búgle horn.
Locksley Hall.

142. The Spenserian Stanza, and Sonnet. — Iambic rhyming five-accent lines do not always rhyme in couplets. Different effects can be produced by placing the rhymes in different order, and repeating them more or less frequently. In the *Spenserian stanza*, which consists of nine lines, the last an Alexandrine, the second line rhymes with the fourth, fifth, and seventh, the sixth with the eighth and ninth, and the first with the third.

Shakspeare's Sonnet consists of fourteen lines, each of five accents. The first twelve rhyme alternately; the last two rhyme together.

The *Sonnet proper* (on the pattern of Petrarch) consists of fourteen lines, each of five accents, the whole being divided into two unequal parts, (*a*) the first of eight lines, (*b*) the second of six. (*a*) In the first part there are two four-line stanzas. In each stanza the two middle lines rhyme together, and the two outside lines rhyme together, as in the stanza of "In Memoriam;" and the second stanza repeats the same rhymes as the first. (*b*) The second part consists of two three-line stanzas. The first, second, and third lines in the first stanza rhyme severally with the first, second, and third lines in the second stanza: —

A	1	When I consider how my light is <i>spent</i> ,	<i>a.</i>
		Ere half my days, in this dark world and <i>wide</i> ,	<i>b.</i>
		And that one talent which is death to <i>hide</i>	<i>b.</i>
	2	Lodged with me useless, though my soul more <i>bent</i>	<i>a.</i>
		To serve therewith my Maker, and present	<i>a.</i>
		My true account, lest He returning <i>chide</i> ;	<i>b.</i>
		" Doth God exact day-labor, light <i>denied</i> ? "	<i>b.</i>
		I fondly ask ; but Patience, to prevent	<i>a.</i>

B	1	{ That murmur, soon replies : " God doth not <i>need</i>	<i>c.</i>
		{ Either man's work or His own gifts ; who <i>best</i>	<i>d.</i>
	2	{ Bear His mild yoke, they serve Him <i>best</i> : His <i>state</i>	<i>e.</i>
		{ Is kingly ; thousands at His bidding <i>speed</i> ,	<i>c.</i>
		{ And post o'er land and ocean without <i>rest</i> :	<i>d.</i>
	{ They also serve who only stand and <i>wait</i> ."	<i>e.</i>	

MILTON.

In the second part of the sonnet great variety prevails. The six lines all rhyme in some way together ; but sometimes there are only two rhymes, instead of three, as in the following example : —

O nightingale, that on yon bloomy spray
 Warblest at eve, when all the woods are still ;
 Thou with fresh hope the lover's heart dost fill,
 While the jolly (116) hours lead on propitious *May* :
 Thy liquid notes that close the eye of day,
 First heard before the shallow cuckoo's bill,
 Portend success in love. O, if Jove's will
 Have link'd that amorous power to thy soft lay,
Now timely sing, ere the rude bird of *hate* *c.*
 Foretell my hopeless doom in some grove *nigh* : *d.*
 As thou from year to year hast sung too *late* *c.*
 For my relief, yet hadst no reason *why* : *d.*
 Whether the Muse or Love call thee his *mate*, *c.*
 Both them I serve, and of their train am *I*. *d.*

Ib.

Here the rhymes do not keep the regular order ; and even where there are three rhymes, the order is often varied. Milton, however, only once allows a rhyming couplet to end the sonnet ; but Wordsworth often ends with a rhyming couplet, as in the following example : —

Scorn not the Sonnet : Critic, you have frowned,
 Mindless of its just honors ; with this key
 Shakspeare unlocked his heart ; the melody

Of this small lute gave ease to Petrarch's wound ;
 A thousand times this pipe did Tasso sound ;
 With it Camoens soothed an exile's grief ;
 The Sonnet glittered a gay myrtle leaf
 Amid the cypress with which Dante crowned
His visionary brow : a glowworm lamp, c.
 It cheered mild Spenser, called from Faery-land d.
 To struggle through dark ways ; and when a damp c.
 Fell round the path of Milton, in his hand d.
 The thing became a trumpet, whence he blew e.
 Soul-animating strains, — alas, too few. e.

Two of the objects of a sonnet are (1) to preserve the unity of the poem, and not to suffer it to be broken up into a number of couplets ; (2) to diffuse the effect throughout the whole, and (as Wordsworth distinctly says) *to avoid any thing like an epigram at the end*. Hence (1) the poem is so arranged that it cannot possibly divide itself into halves ; and, as a further precaution, the beginning of the second section (underlined above) is often not separated by the slightest pause from the first section.¹ Hence also (2) Milton rejected as too epigrammatic the couplet with which Shakspeare always concluded his sonnets.

Though there is no pause in either of the two sonnets of Milton quoted above, yet there is a change in the meaning. In the first sonnet, there is a change from the "murmur" to the "reply ;" in the second, from statement to appeal, "Now timely sing." The change of metre suggests a change in thought, and therefore seems to make a pause appropriate. On the other hand, a pause, combined with a change of thought, endangers the unity of the poem by cutting it into

¹ There is no pause at all in half of Milton's sonnets ; and when there is a pause, it is sometimes slight.

two distinct parts. Thus it would appear that the sonnet attempts to combine two effects somewhat incongruous in their nature. Hence its peculiar difficulty.

TRISYLLABIC METRE.

143. Early Use of Trisyllabic Metre. — Although in early English alliterative poetry the number of syllables was not regulated by rule, yet for the most part the general effect is trisyllabic. When there is no *catch*,¹ the effect is trisyllabic, with accent on the first syllable; *i.e.*, dactylic.

Lucifer with légionnes || lérned it in hévene.

Piers the Plowman.

This dactylic metre, when preceded by a *catch* of two syllables, gives the effect of an anapæstic metre. When the catch is of one syllable, the effect is of mixed iambs and anapæsts, or amphibrachs;² but in any case the metre has a trisyllabic effect.

Consequently, this trisyllabic, or, as it has been sometimes called, *tumbling* metre, is very common in the earlier ballads. The following extract from Skelton of a description of Envy, written in the beginning of the sixteenth century, illustrates the irregularity of this metre:—

Whan óther are glád,
Thán is hee sád,
Fránticke and mád,

¹ See paragraph 129.

² For explanation of these terms, see 97.

His tóunge never stfll
 Fór to save ýll.
 Wrýthing and wrínging,
 Bítng and stíngng.

Here the last two lines are dactylic, the rest of a mixed trisyllabic, dissyllabic, and monosyllabic metre.

144. The Effect of the Trisyllabic Metre when following the trochaic metre is to give a telling and merry effect. Thus:—

Thére I | cóuch, when | owls do | cry ;
 On the | bát's back | í do | fly,
 Áfter | súmmer, | mérrí | ly.
 Mérrily, | mérrily, | shall I live | nów
 Únder the | blóssom that | hángs on the | bóugh.

The Tempest.

Conversely, the trisyllabic gives a merry beginning, followed by a serious trochaic end, in—

Mérrily | swím we, the | móon shines | bríght ;
 Dównward we | dríft through the | sháadow and | líght.
 Under yon | róck the | éddies | sléep
 Cálm and | sílent, | dárk and | déep.

SCOTT.¹

In the trisyllabic metre, it is not necessary that every foot should be trisyllabic. The first foot is, as often as not, dissyllabic; and dissyllabic feet occur in the middle of the verse, *but not at the end*. The third foot is often dissyllabic:—

Behold, | how they tóss | their *tórch*les on hígh.

DRYDEN.

And nów, | in the gráss | *behold* | they are láid.

COWPER.

¹ This and the two preceding examples are quoted from Guest's "History of English Rhythms."

In the ballad metre, trisyllabic feet are often used, without interfering with the general dissyllabic effect; and the result is a certain free, merry, and almost rollicking effect, which suits the ballad style very well. It is only in this free dissyllabic metre that a trisyllabic foot is frequent at the end of a verse. In most strict dissyllabic metre, a *trisyllabic foot at the end of the verse would injure the effect*, though allowable in the middle. But see exception, p. 203. In the following example from a ballad whose general effect is dissyllabic, the trisyllabic foot occurs even at the end of the verse:—

Wé | have a lét|ter, sayd Á|dam Béll,
 To the júst|ice we múst | it bríng;
 Lét | us ín | our méssage to dó,
 That wé | were agáíne | to the kíng.¹

145. The Scansion of the Trisyllabic Metre must often be a matter of taste. In some poems, as in Hood's "Bridge of Sighs," the effect is unquestionably dactylic:—

Sisterly, brotherly,
 Fatherly, motherly.

And so in a great part of the following:—

Over the mountains,
 Over the waves,
 Under the fountains,

¹ Even the strictest trisyllabic metre allows an accented syllable in a dissyllable, and sometimes a weak accent in a quadrisyllable, to be without the Metrical Accent, after a Metrical Accent:—

Have a stíll *shorter* dáte and die sóoner than wé.

COWPER.

Are pléased to be kínd, but I háte *ostentátion*.

GOLDSMITH.

And under the graves.
 Under floods that are deeper,
 Which Neptune obey,
 Over rocks which are steeper,
 Love will find out the way.

Anon.

But here the fourth line may begin with an amphibrach, and the last four are decidedly anapæstic. Again, the line—

Dirck gállop'd, I gállop'd, we gállop'd all thrée,

BROWNING.

seems amphibrachic; but—

Neck by néck, stríde by stríde, never chánging our pláce,

Ib.

is equally clearly anapæstic. So in—

Næ dáffin', næ gábbin', but síghing and sábbing,

and—

Síghing and móaning on ílka green lóaming,

Lament for Flodden.

the former seems amphibrachic, and the latter dactylic.

The modern tendency, however, seems to be to write in anapæstic rather than in amphibrachic metre, and most modern trisyllabic poems are better scanned anapæstically. The necessity of the rhyme favors the anapæst. For, since the rhyme must be on the accented syllable, the amphibrachic termination requires a double, the dactylic termination a treble rhyme. The amphibrach and the dactyl seem suitable to express sorrow and tender pathos.

The amphibrach is used in the suppressed melancholy of—

Most friendship | is féigning,
 Most lóving | mere fóllý ;
 Then héigh-ho, | the hóllý,
 This life is | most jólly.

The following is, strictly speaking, anapæstic, but the effect is amphibrachic : —

(He) is góne on | the móuntain,
 (He) is lóst to | the fórest,
 (Like) a súmmer-|dried fóuntain
 (When) our neéd was | the sórest.

SCOTT.

The dactyl is used in Hood's well-known poem, "The Bridge of Sighs:" —

Táke her up ténderly,
 Líft her with cáre,
 Fáhioned so slénderly,
 Yóung and so fáir.

Here the dactyl is interspersed with monosyllabic feet. Unmixed, it would soon become monotonous.

The trisyllabic metre is mostly now used for lighter poetry. Tennyson has however employed it for serious poetry in "Maud" and other poems. The following is an instance : —

Únder the cróss of góld
 That shínes *over city and river*,
 Thére he shall rést for éver
 Amóng the *wise and the bóld*.
Let the béll be toll'd.

On the Duke of Wellington.

In Dryden's "Ode on Alexander's Feast," the anapæstic measure is effectively used to represent wild uproar, and is succeeded by the trochaic and iambic (with a trochaic effect) representing rapid action : —

The princes appláud with a fúrious jóy :
 And the kíng seized a flámbeau with zéal to destróy ;
 Tháis | léd the | wáy
 To | líght him tó his préy,
 And | líke anóther Hélen fired anóther Tróy.

146. The Anapæstic verse of two accents might often be written as a verse of four accents, as, —

'Tis the lást rose of súmmer left blóoming alóne,
All her lóvely compánions are fáded and góne.

But when there is a sectional rhyme, as in the passage quoted from Scott, in paragraph 145, the division is clear.

147. The Anapæstic verse of three accents is a favorite metre of Cowper, sometimes alternately with the anapæst of four accents: —

The rose had been wash'd, just wash'd by a shower,
Which Mary to Anna convey'd.

The Rose.

Sometimes unmixed, as in —

I am monarch of all I survey,
My right there is none to dispute;
From the centre all round to the sea,
I am lord of the fowl and the brute.

Alexander Selkirk.

148. The Anapæstic verse of four accents is the most common anapæstic metre. Since the first foot in English metre is peculiarly variable, and the anapæstic verse of four accents often divides itself naturally into two verses of two accents, it follows that the third foot has something of the license of the first.

The pop|lars are féll'd, || farewéll | to the sháde,
And nów | in the gráss || behóld | they are láid.

The Poplars.

The róse | had been wásh'd, || just wásh'd | in a shówer.

The Rose.

This license, however, is not so common in Cowper's lighter pieces. In Browning's "Good News from Ghent," the first foot is sometimes dissyllabic, but every other foot is trisyllabic throughout the poem.

149. Difficulty of distinguishing between Dissyllabic and Trisyllabic Metre.—If the question were asked, Of what metre is the following passage,—

Spéak, speak thou féarful guest,
Whó, in rude ármor dréat,

LONGFELLOW.

it would be impossible to reply with certainty, and we should probably incline to say "dissyllabic," but the next line,—

Cómest to dáunt me,

makes it almost certain that the metre is intended to be trisyllabic.

This will show how easily the early English alliterative trisyllabic verse could pass into dissyllabic verse. Take as examples,—

(a) To | b́ind and to unb́ind, || as the bóoke t́elleth.

Piers the Plowman.

(b) How he it | léft with lóve, || as our Lórd h́ight.

Ib.

As soon as a system of counting syllables was introduced, such verses might be scanned dissyllabically:—

(a) To b́ind and tó unb́ind, ás the bóoke t́elleth,

(b) How hé it léft with lóve as óur Lord h́ight.

150. Classical Metres. — Attempts have been made (beginning as early as the sixteenth century), with more or less of success, to introduce the hexameter, and other metres common in Greek and Latin, into English poetry. But these metres cannot be said as yet to be naturalized in English, and may best be studied in connection with the literature whence they originated. In many of these attempts it is difficult to recognize any vestige of the metre which is aimed at. The following —

Worn out | with anguish, toil, | and cold, | and hunger,

would pass very well for a five-accent iambic line, whereas it is intended for something quite different.

In Mr. Kingsley's "Andromeda," however, the hexameter is written both with correctness and spirit; and Mr. Clough's "Bothie of Tober-na-voilich" is also correct in the main, and written with real ease and freedom.

FOURTH PART.

CHAPTER I.

HINTS ON SELECTION AND ARRANGEMENT.

151. Difference between Scientific and Non-Scientific Composition.—Composition may be (1) scientific, or (2) non-scientific (literary). Scientific composition aims exclusively at clearness, preciseness, and completeness.

Scientific composition is perfectly uniform in arrangement. Scientific description enumerates the characteristics of a phenomenon according to a fixed classification; scientific reasoning proceeds according to the order of logic; scientific narration according to chronological order.

In non-scientific composition the arrangement is much less uniform, and affords room for judgment and skill. This chapter will state some of the principles which should govern it.

First, non-scientific composition is seldom exhaustively complete. It omits much that might be stated. We therefore require a principle to determine what to admit and what to suppress; that is, a principle of *Selection*.

Secondly, non-scientific composition does not aim merely at conveying truth. It is therefore not satisfied with clearness and preciseness. It aims sometimes at attracting the attention, sometimes at exciting the imagination, sometimes at

stimulating the feelings. These objects introduce new principles of *Arrangement*.

152. Non-Scientific Composition may be subdivided into several different species.

The humblest form of it is —

(1) **Conversation.** — This, having no object but passing amusement, is often omitted in classifications of styles of composition. Nevertheless, conversation may be considered as an art governed by definite principles, and there have been persons who have attained special excellence in it.

(2) **Oratory.** — By this is here meant all forms of pleading intended to determine special persons or bodies of people to special resolutions; *e.g.*, parliamentary or forensic speeches. Though for the most part it refers to speeches, and does not refer to books, yet there are some written treatises which are comprised under it, — *e.g.*, pamphlets or books written to advocate particular measures; on the other hand, it excludes some speeches, — *e.g.*, sermons, which are intended to influence men's general conduct, not their particular acts; and panegyric or commemorative speeches, which are merely intended to give expression to feelings.

(3) **Didactic (Non-Scientific) Composition.** — This name; for want of a better, may be given to the third class. It includes all compositions which have a practical object, but not like class (2) a limited and definite one, and, on the other hand, have not the precision of science. Some of these compositions may approach to the character of speeches, — *e.g.*, “Burke's Reflections on the French Revolution;” they may

have the form of speeches, — *e.g.*, Milton's "Areopagitica;" they may be delivered as speeches, — *e.g.*, the sermons of Taylor or Tillotson. Others may approach the character of scientific treatises; *e.g.*, some of the works of Coleridge, or Mill's "Essay on Liberty." Others, again, may be narrative in form, provided the narration be true and seriously meant. Thus history and biography are to be regarded as forms of didactic composition. The same may be said even of fictitious narrative, when it is used solely for the purpose of illustrating truth. The common characteristic of all compositions of this class is that they have an object which is not purely speculative, and yet is not limited to a special and immediate occasion.

(4) **Imaginative Literature, including Poetry.** — By poetry is commonly understood metrical composition. But metrical compositions evidently belong for the most part to the larger class of compositions, the object of which is to gratify the imagination and creative power. Poems, then, and novels must here be classed together. This style, being largely imitative, includes imitation of conversation and oratory (styles 1 and 2). In novels there is generally much conversation, and often speeches are introduced. Dramatic poetry assumes the form of conversation throughout. Some of the most brilliant specimens of oratory in English may be quoted from the poets; *e.g.*, the speech of Antony in "Julius Cæsar," the speech of Belial in "Paradise Lost," B. 2.

In old times, when some of these styles had not been clearly distinguished, historians were in the habit of introducing speeches of their own composition, which they put in the mouths of statesmen, whose policy they were describing. Livy and Thucydides are examples. Such speeches, being

imitative, belong to imaginative literature, while history itself belongs to didactic composition. The mixture of the two styles is not now tolerated.

SELECTION.

What ought to be suppressed in each of these four styles. — It is most important to know this. It was a maxim of Schiller that the master of style is shown rather by what he omits than by what he says.

153. Conversation. — Of conversation as a means of transacting business or pursuing philosophical investigation, we do not treat here. It is only as a relaxation that conversation can be considered as a literary style.

It excludes whatever is *abstruse*. Though it admits argument and dispute up to a certain point, as soon as the argument begins to turn upon nice distinctions, or become sustained and elaborate, — in other words, to demand a painful intellectual effort, — conversation, properly speaking, is at an end. In like manner, when the dispute turns upon a matter of fact which can only be determined by evidence, it is generally unfit for conversation, since the evidence can rarely be produced on the spot

It excludes *deep passion*, because it is unnatural to discover the deepest emotions before many people. As a general rule, it excludes *all topics that cannot be handled briefly and in short speeches*. This is because long speeches are seldom felt as a relaxation either to speaker or hearers, and in exceptional cases where it is otherwise, as in the case of Coleridge,

since two such men seldom meet, conversation passes into lecture; *i.e.*, into didactic composition.

Good talkers are those who perceive readily whether a topic broached has or has not these characteristics, and easily think of such topics. Bad conversers broach the first topic that occurs to them, and find too late that it has involved them in abstruse dialectics, or differences that cannot be settled, or speech-making, or embarrassing personal revelations, etc. Admirable examples of the art of conversation may be found in Mr. Helps' books, "Friends in Council," "Realmah," etc. On the other hand, Landor's "Imaginary Conversations," always admirable for composition, often trespass into the didactic style.

154. Oratory. — This has been confined by our definition to speeches intended to influence particular decisions. Such speeches exclude, in a word, whatever is not likely to influence the decision. Of this sort are —

(a) *Considerations that are subtle or far-fetched.* — Though an audience may applaud these if they are skilfully presented, they will be practically guided by plainer and coarser arguments.

(b) *Language and imagery that are subtle or pedantic.* — In Taylor's "Edwin the Fair," the Pedant, in addressing an audience of monks, begins figuratively, —

On Mount Olympus with the Muses nine
I ever dwelt.

Upon which the cry is, —

He doth confess it, lo!
He doth confess it! Fagots and a stake!
He is a heathen; shall a heathen speak?

(c) *Considerations alien to the ways of thinking of the assembly addressed.*—Thus it has been said in the House of Commons of a scheme laid before it by a philosopher, “It is not of our atmosphere.” For the same reason it has been remarked that lawyers seldom succeed in the House of Commons; and Erskine, the greatest of advocates, excited nothing but contempt in Pitt, who ruled the House of Commons. Hence, also, the kind of oratory which suits a jury—*i.e.*, an unskilled audience—differs from that which is likely to convince a judge; *i.e.*, a skilled auditor.

(d) *Considerations of a higher moral tone than is likely to be appreciated by the assembly.*—A speaker may feel it his duty to urge such considerations, but they are not oratorical. An interesting example of oratory, ineffective for this reason, is the speech in justification of the murder of Cæsar attributed by Shakspeare to Brutus. It appeals to abstract principles of morality quite beyond the comprehension of the crowd, and therefore excites nothing but a cold respect for the speaker. Then follows Antony, with an appeal to feelings, some good, some bad, but actually present in the minds of the audience, and excites them to frenzy.

(e) *Imagery, phraseology, and rhythm, too rich and exquisite to be readily appreciated.*—Specimens have been given above of the highest eloquence of English prose. Scarcely one of them belongs to oratory as here defined; that is, scarcely one of them would be tolerated in the House of Commons, or in a law-court. Students must not be misled by the speeches of Burke so as to suppose that the richness and ingenuity of his style is properly oratorical. Burke was, in fact, little listened to in the House of Commons. The true oratorical style is much less elaborate and ingenious. The following is a specimen of the manner of Fox, the most powerful of English orators:—

“ We must keep Bonaparte for some time longer at war, as a state of probation! Gracious God, sir, is war a state of probation? Is peace a rash system? Is it dangerous for nations to live in amity with each other? Is your vigilance, your policy, your common powers of observation, to be extinguished by putting an end to the horrors of war? Cannot this state of probation be as well undergone without adding to the catalogue of human sufferings? But we must *pause!* What! must the bowels of Great Britain be torn out, her best blood spilt, her treasure wasted, that you may make an experiment? Put yourselves — oh that you would put yourselves in the field of battle, and learn to judge of the sort of horrors that you excite! In former wars a man might at least have some feeling, some interest, that served to balance in his mind the impressions which a scene of carnage and of death must inflict. If a man had been present at the battle of Blenheim, for instance, and had inquired the motive of the battle, there was not a soldier engaged who could not have satisfied his curiosity, and even perhaps allayed his feelings, — they were fighting to repress the uncontrolled ambition of the *Grand Monarque*. But if a man were present now at a field of slaughter, and were to inquire for what they were fighting, ‘Fighting!’ would be the answer, ‘they are not fighting, they are *pausing.*’ ‘Why is that man expiring? why is that other writhing in agony? what means this implacable fury?’ The answer must be, ‘You are quite wrong, sir; you deceive yourself. They are not fighting. Do not disturb them; they are merely *pausing.* This man is not expiring with agony, that man is not dead: he is only *pausing!* They are not angry with one another: they have now no cause of quarrel; but their country thinks there should be a pause. All that you see, sir, is nothing like fighting: there is no harm, nor cruelty, nor bloodshed in it whatever; it is nothing more than a *political pause!* It is merely to try an experiment, to see whether Bonaparte will not behave himself better than heretofore; and in the mean time we have agreed to a pause in pure friendship!’ And is this the way, sir, that you are to show yourselves the advocates of order? You take up a system calculated to uncivilize the

world, to destroy order, to trample on religion, to stifle in the heart not merely the generosity of noble sentiment, but the affections of social nature, and in the prosecution of this system you spread terror and desolation all round you."

What is to be chiefly remarked in this passage is — (1) the simplicity and homeliness of the thought it expresses ; (2) the carelessness of the language and the complete absence of rhythm, the orator evidently beginning his sentences without knowing how he would end them. To these two characteristics it owes very much of its persuasiveness. What you are asked to believe is not any thing paradoxical, and the language used is so direct and natural that you suspect no artifice. Oratory, however, need not always be so common as this in thought and style. When the speaker has mastered the attention of his audience, he may gradually raise them above their ordinary selves, persuade them to take higher views than are natural to them, and prepare their ears for richly metaphorical and rhythmical language. The following passage from Burke reaches, perhaps, the limit of oratory proper : —

"Do you imagine that it is the Land-Tax Act which raises your revenue, that it is the annual vote in the Committee of Supply which gives you your army, or that it is the Mutiny Bill which inspires it with bravery and discipline? No, surely no! It is the love of the people, it is their attachment to their Government, from the sense of the deep stake they have in such a glorious constitution, which gives you your army and your navy, and infuses into both that liberal obedience without which your army would be a base rabble, and your navy nothing but rotten timber. All this, I know well enough, will sound wild and chimerical to the profane herd of those vulgar and mechanical politicians who have no place amongst us, — a sort of people who think that noth-

ing exists but what is gross and material, and who therefore, far from being qualified to be directors of the great movement of empire, are not fit to turn a wheel in the machine. But to men truly initiated and rightly taught, these ruling and master principles, which in the opinion of such men as I have mentioned have no substantial existence, are, in truth, every thing and all in all. Magnanimity in politics is not seldom the truest wisdom; and a great empire and little minds go ill together. If we are conscious of our situation, and glow with zeal to fill our places as becomes our station and ourselves, we ought to auspicate all our public proceedings in America with the old warning of the Church, — *Sursum corda!* We ought to elevate our minds to the greatness of that trust to which the order of Providence has called us. By adverting to the dignity of this high calling, our ancestors have turned a savage wilderness into a glorious empire; and have made the most extensive and the only honorable conquests, not by destroying, but by promoting the wealth, the number, the happiness of the human race. Let us get an American revenue as we have got an American empire. English privileges have made it all that it is; English privileges alone will make it all it can be.”

155. Didactic Composition. — As oratory occupies itself with the matters that are occupying the minds of the audience at the time, it admits a multitude of details which are sure to lose their interest very soon after the speech has been delivered. For this reason very few successful speeches are interesting to read. Of the matters discussed a very small proportion commonly have any intrinsic interest. Here is the great difference between oratory and didactic composition. The latter is occupied not with special measures on which a vote is about to be taken, but with principles of action, large courses of policy. Moreover, it is either not delivered to an audience at all, but simply published; or it is

delivered to an audience whose minds are quite at leisure, and not preoccupied with the vote they have to give. All therefore that we have marked as inadmissible in oratory — subtleties of argument and style, reflections, and language elevated above the level of common life — are at home here. On the other hand, much that is admissible in oratory becomes inadmissible in didactic composition.

(1) *Details of merely ephemeral interest.* — It is particularly in biography and history that it becomes important and difficult to decide what is ephemeral and what is not. Macaulay remarks of the historian of British India, Orme, that “in one volume he allots on an average a closely printed quarto page to the events of every forty-eight hours.” It may be questioned whether in the later volumes of Macaulay’s own history too much space is not given to parliamentary disputes which have lost their interest in a century and a half. Still more often is the same mistake made in biographies, where letters are preserved perhaps a century after the writer’s death, which at the time they were written could only interest a personal friend; nay, often were only written at all to discharge a debt of courtesy.

(2) *Reflections that are within the reach of every one.* — In oratory, as has been said, these are almost the only reflections that are allowed. That war is a horrible thing, that we ought to be prepared against invasion, that Government ought not to be extravagant, that liberty is an inestimable treasure, that it is politic to be just, — these are topics which are always admissible in oratory, and not at all the less admissible because they have been urged a thousand times before. On the other hand, original reflections have no legitimate place in oratory, because we are guided in action not by new and imperfectly known principles, but by prin-

ciples that we have tested and made our own. But didactic composition, which aims not at determining special actions, but at imparting new views, establishing and inculcating improved principles, admits only what is more or less novel, and suppresses, or passes as lightly as possible over, whatever is trite. It is partly because in what we read we expect originality, while a good speech avoids originality, that good speeches are generally disappointing when read.

156. Imaginative Literature.— This differs principally from oratory and didactic composition in admitting fiction. Whatever is stated in oratory and didactic composition is stated as true, or, if fiction is introduced, it is for the sake of the truth contained in it. But imaginative literature admits fiction as such, and for the sake of the pleasure it gives to the imagination. Not only does it invent characters and incidents, but it will assert speculative propositions with the greatest solemnity, which, nevertheless, are not meant to be taken as true, but simply as what the imagination likes to believe. For example:—

It is not vain or fabulous
 (Though so esteemed by shallow ignorance)
 What the sage poets taught by the heavenly Muse,
 Storied of old in high immortal verse,
 Of dire chimeras and enchanted isles,
 And rifted rocks, whose entrance leads to hell ;
 For such there be, but unbelief is blind.

So the poetic merit of the following passage does not depend upon the truth of the doctrine conveyed in it:—

Our birth is but a sleep and a forgetting ;
 The soul that rises with us, our life's star,
 Hath had elsewhere its setting,
 And cometh from afar.

This is an imaginative extension of philosophy, just as the supernatural, in which poets indulge so much, is an imaginative extension of experience.

157. Limit of Fiction. — But poetry recognizes a limit to this license of creation. There must be some strong inducement to go beyond reality, otherwise such imaginative creation is recognized as childish. For example, in the Middle Ages, when the earth had been only partially explored, and Nature was little known, and therefore curiosity had free scope, tales of supernatural adventures in unknown lands were subjects for the greatest writers; but now that curiosity of this sort has been appeased by real knowledge, they only interest children. The subject of the future life has always attracted poets, because on this subject there has been at the same time a strong general belief and a strong sense of ignorance in details.

But poetic creation, where there exists no curiosity and no groundwork of belief, is recognized as frivolous. In the case of the "Pilgrim's Progress," these requisites were present; hence the success of the book. Southey's "Thalaba" and "Curse of Kehama" wanted both. As a mere sport of fancy, the supernatural may still be admissible, if sparingly used, as in the "Rape of the Lock."¹

¹ Sometimes philosophy uses the supernatural in order to illustrate the interdependence of things in Nature. To show how much in life depends upon the size of human beings, we may imagine Lilliputians and Brobdingnags. To show what follows from the relation of human beings to parents, we may imagine a man made artificially, — a Frankenstein. In these cases the supernatural is rigidly limited to a single point; the author binds himself as it were to deduce only natural consequences from his supernatural postulate.

158. Imaginative Literature dealing with History. — As fictitious matter is admissible in this style, so historical matter is often inadmissible. Epic poems and historical novels frequently err in admitting incidents because they are true, although they do not gratify the imagination. In the last book of "Paradise Lost" the poem degenerates into a historical summary. Lucan and Camoens may be mentioned as poets who have fallen into this error. Shakspeare in his historical plays, and Scott in his historical romances, may be mentioned as having treated history successfully from the imaginative point of view. Scott's plan is to put fictitious characters into the foreground, and to introduce historical incidents and characters only occasionally, and, as it were, by way of ornament. Shakspeare's success is mainly owing to the fact that English history in his age was still rather a tradition than a history, and hence allowed freedom of treatment. The great epic poems, founded upon facts believed to be historical, have only been successful either when the facts were really legendary, and not historical, as in the cases of the siege of Troy, the wanderings of Æneas, the lives of Arthur and Charlemagne; or else when history has been freely altered, as in Tasso's "Jerusalem Delivered."

159. Unity of Feeling. — Great imaginative works have generally a prevailing tone pervading incident and character, which may be called unity of feeling. Hence every thing is inadmissible which violates this. The "Rape of the Lock," for example, — one of the most finished works of imaginative art we have, — excludes intentionally every thing which is not insignificant and frivolous. The introduction of any serious incident, any grave reflection, would have spoiled the work. When the spirits boast of influencing the *female* imagination, they say —

Nay, oft in dreams invention we bestow
To change a flounce or add a furbelow.

The mention of any thing so serious as true love would have been a jarring note. If statesmen are mentioned, something is added to lower the conception : —

Here Britain's statesmen oft the fall foredoom
Of foreign tryants, and of nymphs at home.

So of a great queen in council : —

Here thou, great Anna, whom three realms obey,
Dost sometimes counsel take — and sometimes tea.

On the other hand, "Paradise Lost" excludes as rigidly every thing that is insignificant or frivolous; what is merely graceful is not admitted unless it is also important, — *e.g.*, the light touches in the character of Eve are admitted only because she is the type of Womanhood. It has been questioned whether the Paradise of Fools in Book III. is not a violation of the unity of tone. What the proper limit of this rule of exclusion is, has been a matter of dispute. French critics have held, for example, that comedy and tragedy ought never to be mixed. Shakspeare, however, habitually introduces a comic ingredient into his tragedies, and in his comedies he admits tragic passions, though perhaps not tragic incidents. ("Cymbeline" and "Winter's Tale" are not properly comedies: see below.) In one case he seems to have felt his subject to be too *great* to allow of mirth. In "Macbeth" there is only one short comic scene, which has furnished the subject of much discussion.

160. Selection in Dramatic Poetry. — Dramatic poetry, we have said, is an imitation of conversation, and sometimes

of oratory. Not every thing, however, that is admissible in real conversation or oratory is admissible in the imitation of it. Real conversation is extremely desultory and immethodical, and always contains much that would not be interesting to an audience of strangers. It is the business of the dramatic poet to diminish to the utmost this uninteresting element, and to give some unity to what is in reality generally wanting in unity. But in doing so he must carefully preserve something of both characteristics of real conversation, and carefully avoid giving to his imaginary conversation the appearance of a methodical discussion, really devised by one mind, and only for form's sake distributed among different interlocutors. Here is a specimen from "Hamlet" which illustrates the unmethodical character conversation will assume when a principal interlocutor is pursuing a private train of thought with intense eagerness:—

Ham. Indeed, indeed, sirs, but this troubles me.

Hold you the watch to-night ?

All. We do, my lord.

Ham. Armed, say you ?

All. Armed, my lord.

Ham. From top to toe ?

All. My lord, from head to foot.

Ham. Then saw you not his face ?

Hor. Oh yes, my lord ; he wore his beaver up.

Ham. What, looked he frowningly ?

Hor. A countenance more

In sorrow than in anger.

Ham. Pale or red ?

Hor. Nay, very pale.

Ham. And fixed his eyes upon you ?

Hor. Most constantly.

Ham. I would I had been there.

Hor. It would have much amazed you.

Ham. Very like, very like. Stayed it long ?

Hor. While one with moderate haste might tell a hundred.

Mar. Ber. Longer, longer.

Hor. Not when I saw it.

Ham. His beard was grizzled, — no ?

Hor. It was, as I have seen it in his life,
A sable silvered.

Ham. I will watch to-night ;
Perchance 'twill walk again.

Hor. I warrant it will.

In the same way, real oratory, we have said, is seldom interesting except to the particular audience to which it is addressed. The dramatic poet, in imitating oratory, has to overcome this difficulty. His temptation will be to substitute didactic composition for oratory ; that is, to fill the speech with generalities and subtleties fit for his own but unfit for his speaker's audience. But a skilful dramatist will know how to make oratory interesting without depriving it of its essential character, will attach it by particulars to the time and the place, and contrive to find reflections that are universally intelligible, and can yet be made permanently interesting. This talent Shakspeare has in an unrivalled degree. The following specimen of true dramatic oratory is from Taylor's "Philip Van Artavelde : " —

Sirs, ye have heard these knights discourse to you
Of your ill-fortune, telling on their fingers
The worthy leaders ye have lately lost :
True, they were worthy men, most gallant chiefs ;
And ill would it become us to make light
Of the great loss we suffer by their fall ;
They died like heroes ; for no recreant step
Had e'er dishonored them, no stain of fear,
No base despair, no cowardly recoil :
They had the hearts of freemen to the last,

And the free blood that bounded in their veins
Was shed for freedom with a liberal joy.
But had they guessed, or could they but have dreamed,
The great examples which they died to show
Should fall so flat, should shine so fruitless here,
That men should say, "For liberty they died,
Wherefore let us be slaves;" had they thought this,
Oh, then, with what an agony of shame,
Their blushing faces buried in the dust,
Had their great spirits parted hence for heaven!
What! shall we teach our chroniclers henceforth
To write that in five bodies were contained
The sole brave hearts of Ghent? which five defunct,
The heartless town, by brainless counsels led,
Delivered up her keys, stript off her robes,
And so with all humility besought
Her haughty lord that he would scourge her lightly!
It shall not be — no, verily! for now
Thus looking on you as ye stand before me,
Mine eye can single out full many a man
Who lacks but opportunity to shine
As great and glorious as the chiefs that fell. —
But lo! the Earl is mercifully minded!
And surely if we, rather than revenge
The slaughter of our bravest, cry them shame,
And fall upon our knees and say we've sinned,
Then will my lord the Earl have mercy on us,
And pardon us our lech for liberty!
What pardon it shall be if we know not,
Yet Ypres, Courtray, Grammont, Bruges, they know;
For never can those towns forget the day
When by the hangman's hands five hundred men,
The bravest of each guild, were done to death
In those base butcheries that he called pardons.
And did it seal their pardons, all this blood?
Had they the Earl's good love from that time forth?
Oh, sirs! look round you lest ye be deceived;
Forgiveness may be spoken with the tongue,
Forgiveness may be written with the pen,

But think not that the parchment and mouth pardon
 Will e'er eject old hatreds from the heart.
 There 's that betwixt you been which men remember
 Till they forget themselves, till all 's forgot,
 Till the deep sleep falls on them in that bed
 From which no morrow's mischief knocks them up.
 There 's that betwixt you been which you yourselves,
 Should you forget, would then not be yourselves ;
 For must it not be thought some base men's souls
 Have ta'en the seats of yours, and turned you out,
 If in the coldness of a craven heart
 Ye should forgive this bloody-minded man
 For all his black and murderous monstrous crimes ?
 Think of your mariners, three hundred men,
 After long absence in the Indian seas,
 Upon their peaceful homeward voyage bound,
 And now, all dangers conquered as they thought,
 Warring the vessels up their native stream,
 Their wives and children waiting them at home
 In joy, with festal preparation made, —
 Think of these mariners, their eyes torn out,
 Their hands chopped off, turned staggering into Ghent,
 To meet the blasted eyesight of their friends !
 And was not this the Earl ? 'Twas none but he !
 No Hauterive of them all had dared to do it,
 Save at the express instance of the Earl.
 And now what asks he ?

ARRANGEMENT IN ARGUMENT.

Arrangement may be considered under the heads of *Argument* and *Narration*, which are the two principal forms that composition assumes. *Argument* and *Narration* are subject to rules which differ somewhat according as they occur in compositions belonging to the four styles above described.

161. Arrangement in Argument. — In conversation, argument scarcely admits of any arrangement, and therefore only such arguments are adapted for conversation as can be stated very briefly. In imaginative literature also, few special rules are required for argument. When argument occurs in this style, it is generally put into the mouths of imaginary characters, and belongs therefore either to conversation or to oratory. Accordingly, it adopts the rules to which it is subject in those styles. There are poems, indeed, such as Pope's "Essay on Man," or Dryden's "Religio Laici," in which the poet reasons throughout in his own person; but these compositions belong essentially to didactic composition, and not to imaginative literature. They are exceptional cases in which metre, which is commonly confined to imaginative literature, is adopted in didactic composition.

Argument, therefore, may be said to belong almost exclusively to Oratory and Didactic Composition.

162. Argument in Oratory. — It is the characteristic of oratory that it must be understood at once, and produce all its effect at once, since it attempts to influence a certain decision which is near at hand. The whole effort of the orator, therefore, is devoted to attaining (1) *clearness*, (2) *force*.

The whole argumentation of a speech consists of a number of separate arguments which the speaker has to combine, and each argument consists of facts alleged in evidence, and a conclusion drawn from the evidence.

To attain clearness, the speaker must make the connection between his facts and his conclusion perceived in each separate argument. To attain force, he must combine his arguments in such a way that they may be all apprehended and felt at once.

In other words, he has two problems to solve: first, to form facts into an argument; secondly, to compound arguments into an argumentation.

State the conclusion you are going to arrive at before producing your facts. In didactic composition you may conceal your conclusion, and, as it were, entice your reader into it gradually. But in oratory this is scarcely possible, and nothing is so unendurable as a long statement of facts from which some conclusion is afterwards to be drawn.

It is not enough to state the conclusion, and then produce the facts that prove it. *The conclusion must be stated over and over again.* It must be made, if possible, to penetrate the whole statement of evidence, so as to appear in every sentence of it. If this statement of evidence involves, as it often will, long quotations from documents, then there must be a recapitulation for the express purpose of bringing the facts into connection with the conclusion.

The combining of arguments into an argumentation is done by an introduction and a close, an *exordium* and a *peroration*. In the one a survey is given of what the audience is to expect, and in the other a recapitulation, in which the arguments are rapidly enumerated and so concentrated upon the hearer's mind.

But the speaker has not only to convey his arguments to an attentive audience, he has to make it attentive at the beginning, and prevent it from becoming inattentive during the progress of his speech. For this purpose all the wit and imagination he has will be serviceable. But also he must remember that *the beginning is important*, — the beginning of the whole speech, the beginning of each division of it. It is necessary to seize the attention at first; when this has been done, the less interesting facts — arguments of minor

importance, qualifications, concessions — may be cautiously introduced.

The audience must be presumed not only inattentive, but forgetful, and even dull. The most important points of the argument, therefore, must be stated *pointedly, with antithesis or striking metaphor*, so that they may be easily remembered. The following is an admirable example of facts and arguments powerfully concentrated, so as to force a particular conclusion upon the mind:—

“The noble lord, after owning that we had no foreign alliances, had triumphantly spoken of unanimity, and congratulated gentlemen on that side of the House upon having *allied themselves* with those who sat on the other. This was an assertion for which there was not the smallest foundation; and it was impossible for him to state, in any phrase that language would admit of, the shock he felt when the noble lord ventured to suggest what was exceedingly grating to his ears, and he doubted not to the ears of every gentleman who sat near him. What! enter into *an alliance* with those very Ministers who had betrayed their country, who had been prodigal of the public strength, who had been prodigal of the public wealth, who had been prodigal of what was still more valuable, the glory of the nation! The idea was too monstrous to be admitted for a moment. Gentlemen must have foregone their principles, and have given up their honor, before they could have approached the threshold of *an alliance* so abominable, so scandalous, and so disgraceful! Did the noble lord think it possible that he could *ally himself with those Ministers* who had lost America, ruined Ireland, thrown Scotland into tumult, and put the very existence of Great Britain to the hazard? — *ally himself with those Ministers* who had, as they now confessed, foreseen the Spanish war, the fatal mischief which goaded us to destruction, and yet had from time to time told Parliament that the Spanish war was not to be feared? — *ally himself with those Ministers* who, knowing of the prospect of a Spanish war, had taken no sort of pains to

prepare for it? — *ally himself with those Ministers* who had, when they knew of a Spanish war, declared in Parliament, no longer ago than last Tuesday, that it was right for Parliament to be pro-rogued, for that no Spanish war was to be dreaded, and yet had come down two days afterwards with the Spanish rescript? — *ally himself with those Ministers* who, knowing of a Spanish war, and knowing that they had not more than thirty sail of the line ready to send out with Sir Charles Hardy, had sent out Admiral Arbuthnot to America with seven sail of the line, and a large body of troops on board? — *ally himself with those Ministers* who, knowing of a Spanish war, had suffered seven ships of the line lately to sail to the East Indies, though two or three ships were all that were wanted for that service, and the rest might have stayed at home to reinforce the great fleet of England? — *ally himself with those Ministers* who, knowing of a Spanish war, and knowing that the united fleets of the House of Bourbon consisted of at least forty, perhaps fifty, and possibly sixty sail of the line, had suffered Sir Charles Hardy to sail on Wednesday last, the day before the Spanish rescript was, as they knew, to be delivered, with not thirty sail of the line, although, if he had stayed a week longer, he might have been reinforced with five or six, or, as Ministers themselves said, seven or eight more capital ships? To *ally himself* with men capable of such conduct would be to ally himself to disgrace and ruin. He begged, therefore, for himself and his friends, to disclaim any such *alliance*; and he declared he was the rather inclined to disavow such a connection, because, from the past conduct of Ministers, he was warranted to declare and to maintain that such an *alliance* would be something worse than an alliance with France and Spain: it would be an alliance with those who pretended to be the friends of Great Britain, but who were in fact and in truth her worst enemies." — Fox.

It is further to be remembered that even an attentive audience finds a certain difficulty in following a close argument. It is therefore found necessary to adopt contrivances for making language clearer than it is as commonly used.

Of these the principal is a perpetual repetition in long sentences of some important or connecting words. This subject has been treated above. (See pages 122, 123.)

163. Argument in Didactic Composition. — Such contrivances, though necessary in oratory, are not wanted in treatises intended to be read at leisure, and admitting of being read over again. And, in becoming unnecessary, they become positive faults and hinderances to persuasion. A rhetorical speech is one adapted to persuade, but a book is generally the less persuasive for being rhetorical.

In didactic composition, argument should approach the character of *scientific demonstration*, and should borrow in the main its arrangement. But —

(1) It should suppose the reader capable indeed of following a scientific demonstration, but requiring some helps. It should answer objections, furnish illustrations, and in fact render such assistance as a tutor might render in explaining a scientific theorem to a pupil.

(2) It should affect moderation in language. The orator seeks forcible expression to produce an immediate effect, but the writer should always rather understate than overstate his case. Unmeasured praise or blame may carry away an audience, but a reader will suspect exaggeration.

(3) It should be careful to make all reasonable concessions to the opposite side. An orator has seldom space to do this. He must be content to bring out the merits of his own case. But as there is always something to be said on the other side, a *reader*, when he sees a case made out too clearly, has time to suspect that the opposite case has been suppressed, and will not give full confidence to his author unless he finds the opposite case exhibited with scrupulous

and anxious candor. Macaulay sometimes fails to convince in consequence of forgetting this rule, and of trying to *overwhelm* an opponent in the rhetorical fashion.

ARRANGEMENT IN NARRATION.

Narration is of secondary importance in oratory, as argument is in imaginative literature. Narration belongs principally to didactic composition and to imaginative literature.

164. Narration in Oratory. — In oratorical narration every thing is subordinate to clearness. Where the incidents are numerous and minute, a hearer's memory is apt to fail him. To assist it, the orator will use (1) *Omission*. That is, he will omit as many minute incidents as he can spare. (2) *Emphasis*. That is, he will distinguish the more important incidents by marked prominence. (3) *Grouping*. That is, he will group them as much as possible by likeness in kind, and as little as possible by mere chronological order.

Oratorical narration is always subordinate to argument. The conclusion which it is intended to establish should, therefore, serve to bind together the different incidents introduced.

In the following account of the changes which followed the accession of George III., remark how the notion of a court cabal is introduced to explain all the incidents, and how almost every sentence either begins or ends with it:—

“ It happened very favorably for *the new system*, that under a forced coalition [*i.e.*, between Pitt and Newcastle] there rankled an incurable alienation and disgust between the parties which composed the administration. Mr. Pitt was first attacked. Not satis-

fied with removing him from office, *they* endeavored by various artifices to ruin his character. The other party seemed rather pleased to get rid of so oppressive a support, *not perceiving that their own fall was prepared by his, and involved in it.* Many other reasons prevented them from daring to look *their true situation* in the face. To the great Whig families it was extremely disagreeable, and seemed almost unnatural, to oppose the administration of a prince of the House of Brunswick. Day after day they hesitated, and doubted, and lingered, expecting that other counsels would take place; and were slow to be persuaded that all which had been *done by the cabal* was the effect not of humor, but of system. It was more strongly and evidently the interest of the *new court faction* to get rid of the great Whig connections than to destroy Mr. Pitt. The power of that gentleman was vast indeed, and merited; but it was in a great degree personal, and therefore transient. Theirs was rooted in the country; for, with a good deal less of popularity, they possessed a far more natural and fixed influence. Long possession of government, vast property, obligations of favors given and received, connection of office, ties of blood, of alliance, of friendship (*things at that time supposed of some force*), the name of Whig, dear to the majority of the people, the zeal early begun and steadily continued to the royal family, — all these together formed a body of power in the nation *which was criminal and devoted.* *The great ruling principle of the cabal, and that which animated and harmonized all their proceedings, how various soever they may have been, was to signify to the world that the Court would proceed upon its own proper forces only, and that the pretence of bringing any other into its service was an affront to it, and not a support.* Therefore, when the chiefs were removed, in order to go to the root, the whole party was put under a proscription so general and severe as to take their hard-earned bread from the lowest officers, in a manner which had never been known before, even in general revolutions. But *it was thought necessary* effectually to destroy all dependencies but one, and to show an example of the firmness and rigor with which *the new system* was to be supported." — BURKE.

165. Narration in Didactic Composition.— In oratory, the number of incidents to be narrated is seldom so large as to embarrass the speaker; but in didactic composition it is different. One great subdivision of didactic composition is history. In the history of a country during any considerable period about which the documents are numerous, the number of facts which might be introduced is almost infinite. One of the greatest qualities of a historian is the power of dealing with vast multitudes of facts in such a way as to bring them well within the range of the reader's understanding and memory. We have already spoken of the *suppression* of unnecessary facts in history. Not less important are (1) the proper subordination of unimportant to important facts; (2) the subdivision of the whole field lying before the historian both into departments according to subject-matter, and into periods according to time.

It is the more difficult to determine the relative importance of historical incidents because it varies so much with their nearness to the present time. Incidents that are near acquire importance by the personal interest that many readers may have in them, and by the degree of that interest. Incidents that are distant are made important by the consequences that have flowed from them. Most historians, therefore, have to apply to the incidents they describe a scale of importance entirely different from that which was applied by the contemporary writers from whom they draw their information. For example, a war of the most commonplace kind is far more interesting so long as it lasts, and for some little time after it has come to an end, than the creation of the most important new institution. But when wars have become remote in time, they commonly become uninteresting. Yet historians, finding much fuller accounts of them than of

peaceful incidents, are under the greatest temptation to make them too prominent. Livy's History is an example, in which almost every thing that we most wish to know about ancient Rome is unsatisfactorily recorded, while the narrative is overloaded with a quantity of unnecessary military details.

What is true of incidents is true also of characters. Characters that are in the foreground of the political stage attract the attention of history, not because of their intrinsic importance, but because of their prominence. Thus the historian of the early years of George III. might scarcely allude to Arkwright or Wedgewood, who permanently affected English industry; or to Wesley, who powerfully affected the national character; while he might tell us much of Bute and Henry Fox, whose influence comparatively was transient and superficial.

Evidently a historian cannot but fall into mistakes of this kind unless he reflects carefully upon the object he has in view. The earliest histories were little more than lists of remarkable occurrences drawn up in the annalistic form. The modern theory of history is that it should be a collection of facts calculated to throw light upon the laws regulating the evolution of societies. Most historians place themselves somewhere between these two extremes, and arrange their narratives partly on one principle and partly on the other.

Moreover, a long narrative requires subdivision. It is necessary to distinguish periods in history. If this is well done, the reader's memory and power of conception are greatly assisted. Here, again, a false method is very apt to present itself. In monarchical countries the accessions of the successive sovereigns are the dates chiefly used. Where the monarchy is despotic, this is justifiable, though seldom quite satisfactory. In the age of Louis XIV. the activity, and in

that of Louis XV. the inactivity, of the sovereign, stamped the period in French history more than any other single circumstance. But the English sovereigns since Anne have not had this importance, and probably the principal reason why most people conceive the eighteenth century of England much less clearly than the seventeenth is that in the seventeenth century the sovereigns did determine their age, and in the eighteenth did not.

The following are the headings of chapters in Mommsen's "History of Rome," vol. ii. : —

“ The Subject Provinces till the time of the Gracchi. — The Reform Movement and Tiberius Gracchus. — The Revolution and Caius Gracchus. — The Régime of the Restoration. — The Nations of the North. — Attempt at Revolution by Marius, and Attempt at Reform by Drusus. — Insurrection of the Italian Subject Population and Sulpician Revolution. — The East and King Mithradates. — Cinna and Sulla. — Sulla's Constitution. — The Commonwealth and its Economy. — Nationality, Religion, Education, Literature, and Art.”

Such a classification, assuming it to be correct, is much more luminous and useful than “From Accession to Death of Augustus,” “From Accession to Death of Tiberius,” etc., which tells us nothing about the course of events in general.

166. Narration in Imaginative Literature. — Imaginative literature is chiefly narrative. The different forms of imaginative narrative are novels, romances in prose and verse, idyls in prose and verse, epic poems.

In novels, the interest turns chiefly on character and manners. An example of it is Thackeray's “Vanity Fair.” Metrical novels are not a recognized form of composition,

Dramatic poems are not narrative in form, or rather the narration is despatched summarily in short directions to the reader or stage-manager, and is made entirely subordinate to the conversations of the *dramatis personæ*. Nevertheless the dramatic writer, quite as much as any narrator, has to consider the arrangement of his incidents.

The word *dramatic* simply refers to a peculiarity in the mode adopted of presenting the incidents. Every dramatic poem therefore may, or rather must, belong also to one of the kinds of imaginative narration above described. It must be either a novel or a romance, or an idyl or an epic poem.

But plays differ from novels and romances in the same way as oratory differs from didactic composition; *i.e.*, they are intended to be delivered in public rather than to be read, and must therefore produce their effect at once. Consequently it is found to be necessary to make the interest in a play stronger and simpler. A play requires incident more absolutely than a novel, and it has been usual to make a play depend definitely either upon pathos or humor. In most novels the grave and the gay are freely mixed, but plays as a general rule are either tragedies or comedies. Nevertheless there are conspicuous exceptions. "Cymbeline" and "The Winter's Tale" are neither tragedies nor comedies, but simply dramatic stories. Neither the tragic nor the comic element can be said perceptibly to predominate in them. We might call "Hamlet" a novel, because the interest lies predominately in character; and "The Tempest" a romance, because incident predominates (though Shakespeare's genius leads him to introduce striking studies of character everywhere).


Some plays, again, are idyls. Examples: "The Faithful Shepherdess," "Comus," "As You Like It."

Lastly, others may be called epic poems. Hallam calls "Macbeth" epic; and the two parts of "Henry IV.," taken together with "Henry V.," describing the growth and gradual course to victory and fame of a national hero, make the nearest approach to a national epic that England possesses.

167. Construction of a Plot. — In imaginative narration, since the incidents are more or less invented by the narrator, we have to consider the rules, not merely for the arrangement, but for the invention of them; in other words, rules for the construction of a plot.

All plots must be interesting, but there are different kinds of interest belonging to the different sorts of imaginative composition. To mix the different kinds of interest so as to leave a confused impression on the mind is the commonest mistake in the construction of plots. For example, Addison in his "Cato," following the French school, introduces love-stories. Now the history of Cato is interesting, and love stories are interesting, but Cato's character — nay, the Roman character in general — was so entirely foreign to love in the high sentimental sense of the word, that the two sorts of interest cannot be brought together without an extreme sense of incongruity. It therefore never occurs to Shakspeare to introduce love into his "Julius Cæsar," though he finds room for the conjugal heroism of Portia.

It must be admitted, however, that this rule of keeping apart the different kinds of interest has been very little acknowledged in English literature. As we have mixed tragedy and comedy, so we have very freely mixed the romance and novel. As the national genius for character-drawing is very marked, incident without character does not often satisfy us. And in general our writers, rightly or wrongly, have not



shown the sensitiveness that has been shown by the writers of some other nations on the subject of unity of design. (See above, p. 230).

168. Different kinds of interest. — Incidents are interesting either in themselves or indirectly; *e.g.*, for the light they throw on character, or for the consequences that flow from them. Narrations that depend on the intrinsic interest of incidents are, as we have said, called romances; sometimes we use the phrase “novels of plot.”

169. Incidents are interesting in themselves,

(1) When they are strange or marvellous. Fairy tales are of this kind, and many of the mediæval romances. But mere marvellousness is interesting chiefly to children or uncivilized nations. When great writers deal in the marvellous, they commonly add something of a higher kind. Caliban in Shakspeare is interesting not simply because he is marvellous, but because of the subtlety with which his character is drawn.

(2) When they introduce the elements of danger and heroism. Hence the great prominence of war in works of imagination, from the Iliad downward. As civilization advances, the interest of this also wears off to a certain extent. It becomes necessary here also to add some seasoning. Scott, in whom the old Homeric delight in warlike adventure remained wonderfully fresh, adds, in those of his novels which interest grown people most, either religious enthusiasm, as in “Old Mortality,” or wild manners and wild scenery, as in “Waverley,” and in his mediæval romances a certain theatrical pomp of costume. In the “Westward Ho!” of Mr. Kingsley the love of adventure is exalted by religious feeling.

(3) When they are unexpected. The reader's attention may be kept awake by creating in him a perpetual wonder and curiosity to know what is coming next. For this purpose disguises, strong family likenesses, Machiavellian or Jesuitical intrigues, are used. This sort of machinery also soon wears out, and few imaginative works of a very high class have admitted it. Miss Austen's "Emma" may be cited as an instance of a mystification kept up with great success, and without any aid from such machinery.

170. Incidents that illustrate character.—Incidents are interesting indirectly when they bring out character. It is of incidents of this kind that the plots of all novels and all plays of a high order are composed.

But a great distinction is to be drawn between plots that are intended to illustrate human nature in general and those that are intended to illustrate the peculiarities of individual character. The former might perhaps be better classed with romances, because for the most part the incidents which are to throw new light upon human nature in general must be strange and exceptional ones. A good example of this style is "Robinson Crusoe." It is a study of what thoughts would be excited in the mind of a man isolated for a long time from his kind. But, as it has been remarked, Robinson Crusoe has no peculiarity of character, nothing which differences him from other people. It is therefore a study of human nature in general; not, properly speaking, a study of character. The exceptional incident was necessary to make "Robinson Crusoe" interesting. And by similar exceptional incidents any character may be made interesting. We may thus imagine tragedies full of passion and human interest, without any *character* at all. Each personage might speak *naturally* up

to a certain point, yet none of them characteristically. For example, Evander's speech in bidding farewell to Pallas has often been praised as *natural*. It is a natural utterance of a father sending his son to the wars, but it has nothing characteristic of that particular father.

But though human nature in general cannot be made interesting but by putting it in exceptional and affecting situations, individual character can be portrayed by incidents of the commonest kind. The traits of a strongly marked character are visible in every word and movement. Novels of character, therefore, often confine themselves to incidents in themselves very trivial, but there is room for great art in the selection of such incidents. The chief incidents in Jane Austen's novels are meetings in shops, or at balls or picnics; and much the same may be said of Thackeray's novels. In Thackeray it is remarkable that he avoids the great incidents that fall in his way, and confines himself to tracing the small domestic consequences of them. In "Vanity Fair," for example, the novelist stays at Brussels while the battle of Waterloo is being fought.

But character may be displayed by great incidents as well as by small. And on the stage great incidents are looked for. Most plays, therefore, may be regarded as novels with more incident than is necessary in a novel, and sometimes as romances with much of the novel added. Shakspeare, though a master of the art of delineating character by slight touches, always introduces strong and stirring incident as well.

171. Idyllic Incidents.—Incidents may get a special kind of interest from exhibiting the simplicity of country life. When civilization becomes complicated, and concentrates itself in cities, there arises by reaction a peculiar

pleasure in contemplating the simple, half-animal life that has been left behind; and this pleasure has left a great mark on literature. In idyls, the plot is for the most part simple, as most idyls are *short*.¹ Great incidents are entirely out of place in the foreground of an idyl, but in the background they may advantageously be introduced in order to bring out the tranquillity and simple uniformity of rustic life the more strongly by contrast. In the great German idyl, "Hermann and Dorothea," the wars of the French Revolution are used in this way with great effect. Nor should the incidents be intricate, or such as to excite curiosity, — for this is alien from the purpose of an idyl, — nor such as to illustrate character in any special way. So far as human beings are introduced, they are introduced for the purpose of exhibiting neither individuality nor general humanity, but rustic humanity; the incidents, therefore, should be so contrived as to bring out the differences between the rustic and the citizen.

"The Vicar of Wakefield" has a world-wide reputation in this style, a reputation deserved by the exquisiteness of particular scenes. But the plot is marked with all Goldsmith's heedlessness. The improbabilities of it have often been pointed out. Here it is more in place to note the entire want of unity of tone, and the reckless mixture of different kinds of interest. By the side of the rustic family so admirably sketched, we have a picture, which seems transferred from another story, of the hardships of a literary life in London, an essay on forms of government and the advantages of monarchy, a scene from a comedy in which a footman plays the part of his master, and finally a number of startling incidents and unexpected discoveries belonging to a novel of plot.

¹ From Greek "eidullion," — "a little image."

By way of contrast, this plot should be compared with the plot of "Hermann and Dorothea."

172. Epic Incidents.—Lastly, incidents may be made interesting by bringing out and insisting upon their *importance*. This is the characteristic of narratives that are properly epic. The plot of the *Æneid* illustrates this well. For the plot of a romance it would be very uninteresting, as the incidents have little that is striking in them; nor have they any interest as illustrations of character, except in the case of Dido, and in a less degree of Camilla; nothing can be more insipid than the character of *Æneas* himself. But they would have for Romans, and for Romans who believed in them, another kind of interest; and it is this which Virgil keeps in view. Upon these adventures of *Æneas*, often so uninteresting in themselves, depends the founding of Rome and the Roman empire. "Tantæ molis erat Romanam condere gentem." It is as the instrument of Providence that *Æneas* is regarded throughout, and for that reason the only character given to him is that of passive obedience to divine direction.

The business of the epic poet is to keep his hand on the providential clew to the maze of events. His capital mistake would be to mix up incidents merely interesting or romantic, or illustrative of character, with the fatal, properly epic, incidents. If he can contrive to make these properly epic incidents romantic at the same time, so much the better. The story of Dido is very romantic and passionate, yet it is not the less properly epic. The question at issue is not merely the fate of Dido herself, but whether Carthage or Rome shall be the centre of empire; what seems the baseness of *Æneas* is seen to be the irresistible force of the fate that draws him;

the rage of Dido is a poetical foreshadowing of the Punic Wars.

It sometimes happens that there is a story in which a whole nation feel profoundly interested,—a story of some crisis to which they trace their freedom, or happiness, or greatness. If a poet arises who can describe this worthily, we have an instance of a thoroughly successful epic poem. In such an epic there will be found nothing of the novel or romance, no effort to amuse or interest the reader, for the reader is presumed to be profoundly interested already. If invention is used, it will be used sparingly, and the tradition, as generally believed, will be respected. The narration will be deliberate and serious, and means will be taken to open long vistas of future and past events, so as to make the critical character of what is supposed to be taking place in the present more evident. Such are the narrative of the fall of Troy put into the mouth of Æneas, and the vision of Roman heroes to which Anchises acts as showman; such in “Paradise Lost” the narrative of the fall of the angels by Raphael, and that of the course of human history by Michael.

But of completely successful epics, accomplishing what was deliberately attempted, there are scarcely any examples. What the poet feels deeply his reader often feels much less deeply, and therefore most epic poems are considered heavy. Moreover, the critical spirit which is now applied to history makes epic poetry more than ever difficult. Virgil could not probably have written the Æneid had he believed the story of Æneas to be untrue, and the critical spirit will not even tolerate the mixture of fable with truth.

Whether future poets will succeed in treating real history in the epic manner, renouncing the right of invention entirely, but still finding scope in the selection, interpretation, and

appreciation of incidents according to their historical importance, may be left an open question. Carlyle has tried this in his "History of the French Revolution," which resembles an epic poem more than any other work of this age.



APPENDIX.

HINTS ON SOME ERRORS IN REASONING.¹

173. Use of Logic in Literature. — Without attempting to enter into the details of formal logic, it will be useful to have some knowledge of the errors in reasoning that most commonly meet us in the course of our reading.

When two men draw opposite inferences from the same facts, — a phenomenon not unfrequent in historical and dramatic literature, — it is natural for the reader to ask not only which is the correct and which the incorrect inference, but also why the former is correct and the latter incorrect. The drama represents characters under the influence of exceptionally powerful circumstances or uncontrollable passions. Lear on the verge of madness, and Othello in his fit of jealousy, are not unlikely to draw illogical inferences. Edmund and Iago, who make it their business to pervert the truth, are professionally bound to lead their victims into false inferences. Hence, even when reading "Lear" or "Othello," we shall find it useful to be able to detect erroneous reasoning. Sometimes the error is easily detected. When Richard II. addresses thus the two combatants, Bolingbroke and Mowbray, who accuse one another of high treason : —

¹ The greater part of this chapter is based on Mr. Mill's remarks on "The Fallacies."

We thank you both, yet one but flatters us,
As well appeareth by the cause you come,

Richard II.

he takes for granted that "when two men accuse one another of the same crime, one is guilty."

Again, when Buckingham urges that the young Duke of York, the child of Edward IV., ought not to be allowed the right of sanctuary at Westminster, because —

The benefit thereof is always granted
To those whose dealings have deserved the place,
And those who have the wit to claim the place :
This prince hath neither claimed it nor deserved it,
And therefore in mine opinion cannot have it ;

Richard III.

he argues that, "since the guilty are the persons who need sanctuary, therefore the innocent (when in fear for their lives, because they are being treated as though they were guilty) ought not to be allowed sanctuary." And his next argument, —

Oft have I heard of sanctuary men :
But sanctuary children ne'er till now,

Ib.

is based upon the premise, "Whatever I have never heard of cannot possibly be right."

Simple as is the detection of these fallacies, they are often very misleading. The argument last quoted, "Whatever is new to me must be bad," has often been repeated with effect, and in the particular instance it is successful. The Cardinal replies to Buckingham, —

My lord, you shall o'errule my mind for once.

An altogether different kind of reasoning presents itself when Timon of Athens is led to infer from the conduct of his creditors that all men are bad :—

All is oblique :
There 's nothing level in our cursed natures
But direct villany.

Afterwards, when convinced of the honesty of his steward, he refuses to alter his conclusion about mankind, but treats it as a unique exception :—

I do proclaim
One honest man — mistake me not — but one.

Here evidently the error, if there is an error, is of a different kind from the errors in the previous examples; and the question suggests itself, How many instances justify one in laying down a rule, and how many exceptions are required to destroy a rule?

The *sources of error* are technically called **Fallacies**. They naturally correspond to the different *sources of knowledge*, which will therefore be considered first.

SOURCES OF KNOWLEDGE.

174. **I. Personal Observation.**—How do we know the truth of any statement, — as, for instance, that a certain horse has four legs? Obviously the most direct means of knowing this is to see or touch the horse. Hence we arrive at the first source of knowledge; viz., **Personal Observation**.

Evidence. — On the supposition that every one spoke the truth, *evidence* would be another kind of personal observation. But in practice the truth of *evidence* depends both on Personal Observation and on the two following Sources of Knowledge as well. If a man tells us, "I have seen a horse with five legs," we have to inquire, 1st, Is it possible that he may be mistaken? (Personal Observation); 2d, Does he generally speak the truth? (Induction); 3d, Are there any special circumstances that might lead us to suppose he is speaking truly or falsely? (Deduction).

175. **II. Induction.** — We cannot from our own personal observation know that all horses have four legs. All that we know is that all the horses we have ever seen or heard of have had four legs. But this knowledge of individual horses gives us a kind of certainty about the class. Each new instance of a four-legged horse that is *introduced* tends to convince us (if we are not already convinced) that all horses have four legs. This process, by which we are led to statements about a class from the *introduction* (called by Cicero *induction*) of individual instances, is called **Induction**.

176. **III. Deduction.** — But how do we know that a particular horse, unseen by us, Bucephalus for instance, had four legs? We may reason as follows: "We have discovered by Induction that 'all horses are quadrupeds;' Bucephalus was a horse; therefore Bucephalus was a quadruped." Or thus: "If Bucephalus had not had four legs, such a monstrosity would have been specially mentioned by historians; but it has not been mentioned; therefore it did not exist, and Bucephalus had the ordinary number of legs." This process, by which from two statements we *deduce* a third, is called **Deduction**.

SOURCES OF ERROR.

177. **I. Prejudice.** — The first source of error is Prejudice, which at the outset substitutes desire for reason.

178. **II. Mal-Observation. — Non-Observation.** — We may observe carelessly or omit observing.

179. **III. False Generalization, or Induction.** — While we are proceeding from the observation of individuals to a statement about a class or genus, we are liable to error. The most obvious error is to make the *general* statement, or *generalize*, as it is called, from insufficient observation. Thus a child might infer that all men are kind from the single instance of his father, or, from more numerous but still insufficient instances, that all men are white.

180. **IV. Confusion.** — Sometimes, when we are deducing a statement from two other statements, we may (1) confuse the meaning of the words, or (2) we may not understand what statement is intended to be deduced. Thus (1): —

An effective speaker persuades his audience ;
 He always speaks effectively ;
 Therefore he always persuades his audience.

Here is a confusion between “effective” in the second statement, used rightly in the sense of “calculated to be effectual,” and effective in the first statement, wrongly used for “effectual.” Another very common error is to use a verb, in one of the premises, with an implied qualification of “generally,” and then, in the conclusion, to use the verb without that qualification, or even to insert “always.” Thus: —

A skilful speaker (*generally*) persuades his audience;
 He is a skilful speaker;
 Therefore he *always* persuades his audience.

Such errors are called "errors of confusion." Examples of (2) are not uncommon: a juror may think that a man is proved to be a thief because he is proved to be a vagrant; or a barrister may prove that a man is a very amusing rogue, when the real thing to be proved is that the man is not a rogue at all; and he may confuse a jury into fancying that he has proved the latter, when he has only proved the former.

181. V. False Ratiocination, or Deduction. — Even though the two statements from which we deduce a conclusion are correct and clearly understood, yet in the process of deduction we are liable to mistakes which will be described hereafter. One example will suffice for the present:—

All Englishmen like roast beef;
 I like roast beef;
 Therefore I am an Englishman.

HOW TO AVOID ERROR.

182. Personal Observation and Prejudice. — There is nothing which seems to us so certain as that which we have ourselves seen, heard, or otherwise perceived by our senses. And we may say with truth, strictly speaking, that our senses never deceive us.¹ But it is very difficult to distinguish the

¹ It is not intended here to touch on the subject of so-called optical delusions, and other results of an excited imagination. Even in such

evidence of our senses from the inferences which we draw from that evidence; and these inferences are often mistaken. Even in such a statement as "I am happy," an inference is implied that the state of the speaker resembles a state of which the speaker has often heard, called "happiness." The inference may be wrong, and the speaker ought perhaps to have said, "I am merry," or "I am contented." Such mistakes as these are common with children and foreigners, and they can only be avoided by experience and observation. But they would generally be treated as mistakes in the use of language, and would not come within the province of Logic.

A different kind of mistake occurs when a child says, "The sun moves," and, on being told that he is wrong, replies, "I see it move." The child does not see the sun move; he only sees the sun changing its place relatively to trees, houses, and hills, all of which appear to remain fixed, and he thence *infers* that the sun moves. In the same way, a grown-up man might assert that on some misty day he had seen the sun rise some seconds before the time set down in the calendar; whereas he had merely seen an image of the sun raised to an unusual degree above the horizon by excessive refraction. These are mistaken *inferences*. In saying "I am happy," the meaning of the speaker was correct, but his words did not express his meaning. In saying "The sun moves," the speaker expresses his meaning, but his meaning is wrong.

Beside the natural tendency to draw hasty inferences of any kind, we are also tempted to force our inferences from

cases it may fairly be said that the person who sees the sight is right in saying that he sees it, and only wrong in *inferring* that others must see it, or that he can touch what he sees.

observation to correspond with our **prejudices** or **misconceptions**. Thus a timid child, who is predisposed to see fearful sights by night, mistakes a bush or post for a ghost or a robber; a person who has been told of "the man-in-the-moon" finds it easy to trace in the moon the features of a man.¹ Such **prejudices** have often seriously retarded the progress of science by preventing careful observation. Thus it was long thought that, the circle being a perfectly symmetrical figure, the heavenly bodies must move in circles; the earth, being superior in dignity to the sun, could not move round the sun; a weight ten times as heavy as another must fall ten times as fast; the magnet must exercise an irresistible force, etc. It is said that even now the negroes affirm that the color of the coral which they wear as an amulet is affected by the health of the wearer.

Authority frequently originates and supports prejudice. Thus for many years it was affirmed on the authority of Galen that there was a communication between the two sides of the heart. Men dissected and examined, and remarked that the communication was hard to see; but they were prevented by **prejudice** from seeing that there was no communication at all.

Another fertile source of prejudice is *a false belief that whatever causes phenomena must resemble the phenomena, and vice versa*. Hence it was thought that the planet Mars, being red, like blood, caused bloodshed; that the elixir vitæ, being precious, must be some mixture containing potable gold, the most precious of all metals; that the lungs of the

¹ Or in the night, imagining some fear,
How easy is a bush supposed a bear!

Midsummer-Night's Dream.

fox, a long-winded animal, were a specific against asthma, etc.¹ It follows that, if we desire to attain to the truth, we must, before and whilst observing, keep our minds clear from prejudice.

183. Induction by Enumeration.—The Induction which proceeds from the mere enumeration of instances to a general statement about a class — as, for example, from “all the horses that I have seen or heard of have had four legs,” to “all horses have four legs” — is evidently an insecure method of proof. It is based upon the principle of the uniformity of Nature, “what has been is and will be.” We may think it absurd to suppose that a horse could have six legs. But so it might have seemed absurd some centuries ago to a negro in the heart of Africa to doubt that “all men are black,” or to a North American Indian to doubt that “all men are red,” or to a Malay to doubt that “all men are yellow.”

184. Induction is always incomplete.—When a negro who had been in the habit of maintaining that “all men are black” met a white or red man, he would have two courses open to him. He could either say that the white was not a man, or he could give up his old definition of man, and make a new one. Thus all statements that result from merely enumerative induction are temporary and liable to correction. They may therefore be called *provisional*. Sometimes the instances enumerated may be ludicrously insufficient, as if a child of a soldier in the Scots Grays should infer from induc-

¹ The fat of an adder was once thought to be an antidote against the effects of its bite. Compare the proverb about “a hair of the dog that bit you.”

tion that all horses were gray; but *in no case is an induction complete unless it includes the whole of the class, in which case it ceases to be an Induction, and becomes Personal Observation.*

Thus if a traveller were to write, "The average height of Englishmen is a good deal above five feet," as the result of his observation, this would be incomplete, and an *Induction*; but if the height of each Englishman were registered, and the traveller were quoting from the registering table, this would be complete, but not induction at all. It would be the result of the personal observation of those who supervised the accuracy of the registration.

185. Induction with Experiment.— If, however, we could make a horse artificially, and show that, in whatsoever way manufactured, a horse would have four legs, that would be an additional confirmation of the statement, "all horses have four legs." This process is not possible with respect to horses, but it is possible with respect to many natural phenomena, and it is called *Experiment*. Thus, take the thunder which follows lightning. As we almost always see lightning before we hear thunder, we might infer that the lightning caused the thunder, but we could not be certain. But by means of the electric machine we can manufacture mimic lightning in a variety of circumstances, and observe the mimic thunder which follows; and thus we obtain proof, which we can repeat as often as we like, that the lightning causes the thunder.

186. Induction without Experiment.— Without *Experiment*, there is danger of being misled in *Induction*. Suppose I have taken a Turkish bath, and next day I catch a violent cold. I perhaps infer that the cold was caused by the Turkish

bath. But I may be wrong; for I may have been out of doors in the evening afterwards, or I may have sat in a draught at home, or I may have contracted the cold beforehand. Therefore, before I can infer that the Turkish bath caused the cold, I must not merely try a Turkish bath several times, but I must also *vary the circumstances in connection with it*. If I find that, whether I keep indoors or go out, whether I wear light clothing or heavy, in these and other varied circumstances a Turkish bath is always followed by a cold, — then, and not till then, shall I be justified in saying that a Turkish bath gives me a cold. The error of saying that whatever follows an occurrence is caused by that occurrence is sometimes called “Post hoc, ergo propter hoc;” i.e., “*After this, and therefore on account of this.*”

Closely connected with this mistake is that of supposing that *when we have found one cause we have found all the causes of an event*. Thus, if we are ill and take medicine, and then get well, it by no means follows that the medicine was entirely, or in great part, or even in any degree, the cause of our getting well. The numerous natural forces at work within our bodies claim consideration, and they may have been entirely, and always are to a great extent, the causes of recovery from illness.

187. Partial Induction. — Carelessness and partiality induce us to select some instances while we reject others. Bacon tells us that *human nature is more impressed by positives than by negatives*. If Fortune occasionally favors a fool, we are more impressed by a single instance of such favoritism than by many instances where fools have not been favored, and we hastily assert, “Fortune favors fools.” If a new medicine works a few cures, we are more struck by the

few cures than by the many failures. Again, so strong and so imperceptible is the bias of *partiality*, that historians of honesty — Protestant and Romanist, Republican and Royalist — sometimes record the same occurrences, inserting some details and omitting others, and thereby producing results so different as to make it hard to recognize any similarity between them.

188. Analogy meaning Likeness. — Analogy meant originally an Equality of Ratios, or Proportion. It is sometimes, however, loosely used to represent not so much proportion, as the similarity and regularity of natural phenomena. Thus we are said to infer by Analogy that¹ “because there was frost last January, there will probably be frost next January,” or, from the fact that our planet is inhabited, to infer that all planets are inhabited. This is simply the argument from Enumerative Induction, and the basis of it is “what has been will be.”

The regular recurrence of natural phenomena impresses this reasoning most forcibly upon us, and there are few things past or present of which we feel more sure than of the sun's rising to-morrow, although to many of us the only ground of our confidence is that “it always has been so.” But the force of such Analogy, if it is to be so called, varies (beside other considerations) with the number of instances observed; for while we feel confident of the sun's rising, we feel by no means confident in inferring, from the single instance of our planet, that other planets are inhabited. In this sense of the word, the argument from Analogy is the same thing as the argument from Induction.

¹ Bishop Butler's “Analogy,” Introduction.

189. Analogy meaning Similarity of Relations. — More frequently Analogy is used in its strict sense of Proportion to signify Similarity of Relations. Thus, “as a child is undeveloped in strength and language, so an infant State is undeveloped in political and military power, and in literature,” is an Analogy. This and other similar Analogies between the individual and the State are deducible from past, and may or may not be contradicted by future, history.

190. Argument from Analogy basing itself on recognized Analogies mounts to others that are not recognized; thus, “As a child attains to youth and manhood, and in the end dies, so a State, after passing through a period of vigor and prosperity, must in the end decay.” This is no argument at all, unless it can be shown that the same natural causes of decay which exist in a child exist also in a State. Though a State be like an individual in one or two points, the likeness need not extend to three or four, any more than salt need be sweet because it happens to resemble sugar in being white.

The Argument from Analogy therefore, so far as it is an argument at all, comes under the head of Induction. Otherwise it is not an argument, but a metaphorical illustration of an argument. Thus, “a metropolis is valuable, for it is to the country what the heart is to the human system, receiving and returning the elements of vitality,” is an implied Analogy, and true. But “the metropolis is like the heart of the country, and therefore must not increase while the country does not increase,” and “when the heart of the country ceases to beat, the country must cease to exist,” are rhetorical falsehoods founded on the Metaphor “The metropolis *is* [not ‘is like’] the heart of the country.”

191. Deduction, Technical Terms of.—In order to deduce a conclusion from two *preceding* statements¹ (called *Premises*), the Premises must have some connection with one another. Nothing can be deduced from “all horses are quadrupeds,” “all monkeys are bipeds.” The two Premises must have something in common. This is called the *Middle term*. The Subject and Logical Predicate¹ of the conclusion are called respectively the *Minor* and *Major terms*. The statements containing the *Minor* and *Major terms* are called respectively the *Minor* and *Major Premises*. Thus:—

	MIDDLE TERM.		MAJOR TERM.
Major Premise .	All quadrupeds	are	animals.
.	MINOR TERM.		MIDDLE TERM.
Minor Premise .	All horses	are	quadrupeds.
.	MINOR TERM.		MAJOR TERM.
Conclusion . .	All horses	are	animals.

Two Premises and their conclusion are together called a *Syllogism*.

¹ A statement is technically called in logic a *proposition*. No verb except the verb *to be* is allowed in a *proposition*. Thus we must not say,—

All men desire happiness,

but—

All men *are* beings desiring happiness.

Here, as in Grammar, “all men” is the subject, but there is a difference as to the meaning of “predicate” in Grammar and Logic.

In Grammar it is usual to give the name of predicate to whatever is said about the subject; *e.g.*, “are beings desiring happiness.” In Logic, on the other hand, the verb *to be* is separated from the grammatical predicate, and is called the *link* or *copula*. After the copula has been deducted, the remainder of the grammatical predicate—*e.g.*, “beings desiring happiness”—may be called the *logical predicate*.

192. A Syllogism implies Inclusion. — A Syllogism (with certain exceptions which will be considered below) states that the Minor term is included in the Middle, and the Middle in the Major, and infers that the Minor is included in the Major; just as one might say that a spoon was in a cup, and the cup in a basin, and thence infer that the spoon was in the basin. This is of course true if the spoon is *entirely* in the cup, and the cup *entirely* in the basin. And in the same way, as long as the Minor is entirely included in the Middle, and the Middle in the Major, it will follow that the Minor will be entirely included in the Major. If the spoon be only partially in the cup, then, though the cup be entirely in the basin, we can only argue that *that part of the spoon which is in the cup* is in the basin. Similarly, if the Minor be only partly included in the Middle, we can only argue about *that part of the Minor* which may happen to be in the Middle; thus from —

	MIDDLE.		MAJOR.
Major Premise .	All prosperous men	are	respected
	MINOR.		MIDDLE.
Minor premise .	Some good men	are	prosperous,

it only follows that that section of good men which is prosperous is respected.

If the spoon be entirely in the cup, but the cup only partially in the basin, we can infer nothing about the spoon. In the same way, if the Middle be only partially in the Major, we can infer nothing. Thus from —

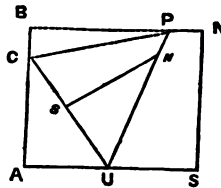
	MIDDLE.		MAJOR.
Major Premise .	Some honest men	are	unfortunate
	MINOR.		MIDDLE.
Minor Premise .	All good men	are	honest,

we can infer nothing. We only know that all good men constitute a section of honest men, and that a section of honest men is unfortunate; but whether the two sections are wholly or partly identical, there is no means of deciding.

If care be taken that the Minor be included in the Middle, and the Middle in the Major, the conclusion will be sound; and mistakes in Deduction, of which a large variety might be enumerated, will not occur.

193. Illustration of the inclusion of the Syllogism.— The following diagrams carry out in detail the illustration just now given of the spoon, cup, and basin. The Minor term, or spoon, is represented by $s n$; the Middle term, or cup, by $C U P$; and the Major term, or basin, by $B A S N$. The conclusion is represented by the position of $s n$ with respect to $B A S N$.

1.



Minor wholly in Middle; Middle wholly in Major.

Result.

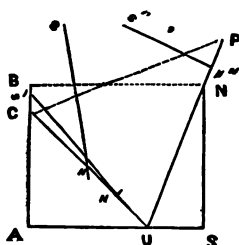
Minor $s n$ entirely in $B A S N$, Major.

All men are endowed with reason;

All fools are men;

Therefore all fools are endowed with reason.

2.



Minor partly in Middle ; Middle partly in Major.

Result wholly uncertain.

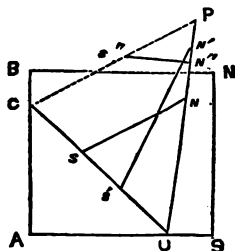
Minor $\left\{ \begin{array}{l} s n \text{ may be partly} \\ s' n' \text{ wholly} \\ s'' n'' \text{ not at all} \end{array} \right\}$ in B A S N, Major.

Some lucky persons are clever ;

Some dishonest persons are lucky ;

Nothing follows.

3.



Minor wholly in Middle ; Middle partly in Major.

Result wholly uncertain.

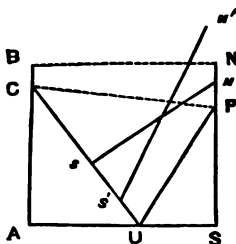
Minor $\left\{ \begin{array}{l} s n \text{ wholly} \\ s' n' \text{ partly} \\ s'' n'' \text{ not at all} \end{array} \right\}$ in B A S N, Major.

Some honest men are foolish ;

All good men are honest ;

Nothing follows.

4.



Minor partly in Middle ; Middle wholly in Major.

Result.

Minor $\left\{ \begin{array}{l} s' n' \text{ must be partly} \\ s n \text{ may be wholly} \end{array} \right\}$ in B A S N, Major.

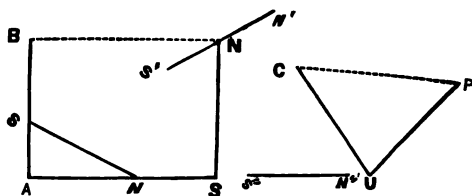
All persecution is impolitic ;

Some prosecution is persecution ;

Therefore some prosecution is impolitic.

☞ It is also possible, as far as this syllogism goes, that all prosecutions may be impolitic.

5.



Minor not in Middle ; Middle not in Major.

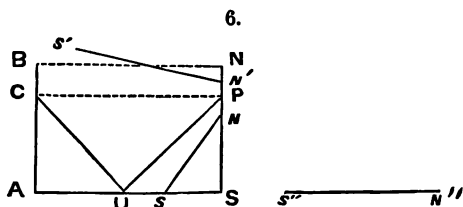
Result wholly uncertain.

Minor $\left\{ \begin{array}{l} s n \text{ may be wholly} \\ s' n' \text{ partly} \\ s'' n'' \text{ not at all} \end{array} \right\}$ in B A S N, Major.

Honest men are not unjust ;

Thieves are not honest men ;

Nothing follows.



Minor not in Middle ; Middle wholly in Major.
Result wholly uncertain.

Minor $\left\{ \begin{array}{l} s n \text{ may be } \text{wholly} \\ s' n' \text{ } \text{partly} \\ s'' n'' \text{ } \text{not at all} \end{array} \right\}$ in B A S N, Major.

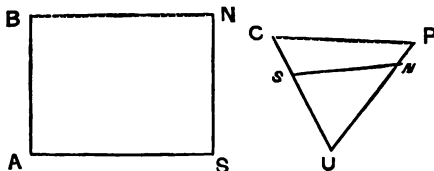
Thieves are dishonest men ;
Just men are not thieves ;
Nothing follows.

6*.

Minor not in Middle ; Middle partly in Major.
Result wholly uncertain.

Can be seen from 6.
Some thieves are cruel ;
Just men are not thieves ;
Nothing follows.

7.



Minor wholly in Middle ; Middle not in Major.

Result.

Minor $s n$ not in Major, B A S N.

Those who learn something are not utterly ignorant ;
All industrious students learn something ;
Therefore (all industrious students) are not utterly ignorant ;
i.e. (in better English), No industrious student is utterly ignorant.

Here, if we could interpret our Minor as meaning "some only of the good are rich," we should have (8), and might infer with certainty "the good are not all despised." But the Minor is satisfied if "none of the good are rich;" and in that case we have (5), and nothing is proved.

Conversely, but upon the same principle, (7), which is a case of non-inclusion, must not be used, because it proves something; and (3), which is a case of partial inclusion, must be used because it proves nothing, in the following example:—

Not all the good are sinless.
Those who are happy are good.

In the last example, we were right in interpreting "Not all the good are rich" to mean "None of the good are rich." Now here, if in the same way we could interpret "Not all the good are sinless" to mean "None of the good are sinless," we should infer, from (7),—

Those who are happy are not included in the class of those who are sinless.

But the Major is satisfied if "only some of the good are sinless;" and in that case we have (3), which proves nothing.

195. Propositions of Identity. — It is not always true that a proposition expresses that the subject is included in the logical predicate. In "All squares are equilateral rectangular figures," there is no inclusion, but identity. So, "Paris is the capital of France" is an identity. In this case one of the three terms of the syllogism may be said to be wholly included in another, but is also identical with it. All

the conclusions which follow, as seen above, in the cases of total inclusion, follow here. Other conclusions also follow, as will be shortly seen; but every thing that is true, as the result of inclusion, is also true of identity, so that there is no difficulty in applying the diagrams representing total inclusion, in the last paragraph, to propositions that express identity.

196. Ambiguity of Predicate.—Take the following irregular quasi-syllogism:—

All equilateral triangles are equiangular triangles;
 All isosceles triangles with an angle of 60° are equiangular triangles;
 Therefore all equilateral triangles are isosceles triangles with an angle of 60° .

This is correct: why is the following incorrect?

All horses are animals;
 All goats are animals;¹
 Therefore all horses are goats.

The answer is, that there is an *ambiguity in the Predicates* of the propositions. In the former argument “*all*” might have been written before the Middle term “equiangular triangles;” in the latter “*all*” could not have been written before “animals.” This ambiguity would have been avoided if we had written in the first argument “*all* equiangular triangles,” and in the second argument “*some* animals.” In this way we should have defined *how much* of the predicate is occupied by the subject, whether all or only part. This process has been called “the *quantification* of the predicate.”

¹ This error is technically called “the error of the undistributed middle.”

197. Conversion of Propositions. — Mistakes are sometimes made in *converting* a proposition; *i.e.*, in changing the subject into the logical predicate, and the logical predicate into the subject. Thus, from “all good men are truthful,” it is sometimes inferred that “all truthful men are good;” whereas, since we only know that “all good men are included in the class of truthful men,” we can infer no more than that “among truthful men there are some who are also good,” or, in other words, “some truthful men are good.” A statement or proposition in which the logical predicate is predicated of the whole of the subject, as of “*all* good men,” is called a Universal proposition; where the logical predicate is predicated of a part of the subject, as of “*some* truthful men,” the proposition is called Particular. We therefore see that the **conversion of a Universal affirmative proposition¹ results in a Particular.** If, however, we have a Universal negative, as, “No good men are contemptible,” it follows that “in the class of contemptible men there are none who are good,” — *i.e.*, “no contemptible men are good;” or generally, **a Universal negative may be converted.**

198. Denial of the Antecedent. — The *antecedent* is the logical name for a condition; *e.g.*, “if he is guilty.” The *consequent* is the logical name for the consequence of the condition if fulfilled.

If he is guilty, he will blush.

¹ Unless it be a “Proposition of Identity” (see 195). Propositions of Identity are of course convertible, *e.g.*, —

Paris is the capital of France.

Right angles are angles of ninety degrees.

They are really *definitions*.

You can infer nothing from denying an Antecedent.
Thus it is futile to argue, —

If he is guilty, he will blush ;
But he is not guilty ;
Therefore he will not blush ;

for a man may blush if he is guilty, but he may also blush for other reasons ; as, for example, at being accused of guilt. And generally, if I deny an antecedent, I only deny that the consequent will take place as the consequent of that antecedent, but it may take place as the consequent of other antecedents.

Similarly, **you can infer nothing from affirming a Consequent.** For example, I am not justified in arguing, —

If he is guilty, he will blush ;
But he blushes ;
Therefore he is guilty ;

for, as was said above, blushing may be caused by other feelings beside the consciousness of guilt.

On the other hand, **if the Consequent be denied, the Antecedent is denied.**

199. The Error of the Suppressed Premise. — When the Premises are correctly and clearly stated, the conclusion is not often incorrectly deduced. Mistakes more frequently arise from taking for granted a Premise that is not stated, but *suppressed*. In such cases the Premise, or conclusion, or both, are generally stated informally and loosely, otherwise error would be impossible. Thus : —

Falkland was a good man ;
 Falkland was a man who sided with Charles I. against
 the Parliament ;
 Therefore it was a good action to side with Charles I.
 against the Parliament.

This argument is based upon the suppressed Premise that
 "every action of a good man is good." All that can be
 inferred from the Premises is that "a good man sided with
 Charles I. against the Parliament."

200. The Error of the Variable Middle.— Sometimes,
 and especially when a syllogism is irregularly stated, the
 Middle term is used with different meanings in the Major
 and Minor Premise. Thus:—

The nature of a clock is to indicate the correct time ;
 To deviate from the correct time is the nature of a clock ;
 Therefore to deviate from the correct time is to indicate
 the correct time.

Here the word "nature" in the first statement means *the intention of the maker*, but in the second *the custom of the thing made*. Such errors are exceedingly common with respect to other words in very common use, such as "church," "happiness," "liberty," "rights," "representative," "necessity," "afford," "must," etc., and mistakes can only be avoided by carefully defining beforehand the sense in which we understand the terms. The neglect of this precaution gives rise to much misunderstanding and waste of time.

It is evident that in passing from one syllogism to another we are even more liable to the error of varying our terms than in passing from one Premise to another.

201. The Error of the Forgotten Condition.— Error sometimes arises when a Premise is stated *subject to a certain implied condition* which, not being expressed, is afterwards forgotten. Thus:—

The doubling of the supply of a useful metal, iron, lead, etc., is a thing to be desired ;

The doubling of the supply of gold is the doubling of the supply of a useful metal ;

Therefore, the doubling of the supply of gold is a thing to be desired.

Here “useful,” as applied to gold in the Minor Premise, implies a utility that is dependent on *rarity* ; and this condition is forgotten in combining the Minor with the Major.

Connected with this error is the forgetfulness of the *relative* force of an epithet. A rat is an animal, and a chess-player is a man, but a “huge rat” is not a “huge animal,” nor need “a clever chess-player” be “a clever man.”

202. Errors of Confusion.— (1) **Ignorance of the point in question.**¹— Error arises from confusing the point in question. This is very common in law courts, and is effectively employed in producing a prejudice. Thus, if a clerk has pleaded guilty to a charge of fraud, but excuses himself on the ground that he was misled by companions, exposed by his employer to overwhelming temptation, or induced by poverty to commit the crime, the counsel for the prosecution might *ignore the point in question*, which is, whether the circumstances extenuate the crime, and might insist on what is not denied, — that “after all the fellow *is* a rogue.”

¹ This error is often called “Ignoratio Elenchi.”

203. Errors of Confusion. — (2) Begging the question.
(3) Reasoning in a circle. — A second error of confusion arises from taking for granted in the course of the Premises the conclusion to be deduced. Thus :—

An autobiographer's evidence is trustworthy ;
 Robinson Crusoe says he is an autobiographer ;
 Therefore Robinson Crusoe's evidence is trustworthy.

Here in the Minor Premise we assume the trustworthiness of Crusoe's evidence ; *i.e.*, the conclusion.

When this error is extended to attempting to prove two propositions reciprocally from one another, thus, — "We know that the story of Robinson Crusoe is true, because it is an autobiography written by one who could not be mistaken about the incidents of his own life, and we know that it was an autobiography because the book tells us it was," — this is called *reasoning in a circle*.

204. Definitions. — A Definition is a statement stating the *class* to which a thing belongs, and the *difference* by which the thing is distinguished from other things of the same class. Every definition, therefore, should first mention the *class* or *genus* of the object, and then the *difference* by which it is *limited off* (*de-finio*) from the rest of the class. Thus man is first an animal (*genus*), then a rational (*difference*) animal. Should we hereafter find out other rational animals, with wings, suppose, and beaks, we should either have to call the newly discovered animals men, or else to narrow our definition. All definitions that are the result of past, and may be changed by future, observation, may be called *provisional*.

205. Definition and Description.—In defining, after mentioning the *genus*, care should be taken to select that point of *difference* which is least likely to cease to be a point of difference upon further observation. Thus to define “man” from the *genus* “animal,” the *difference* “rational” is obviously more suitable than “biped and featherless,” or “cooking,” or “two-handed.” For the old definition of “a featherless biped” included a plucked cock; and a “cooking animal” would, if some naturalists are to be believed, include the butcher-bird, which is said to spit its prey upon a thorn before devouring it.

206. Essentials and Accidents.—Those defining differences which are regarded as peculiar to the object defined are called *essentials*, the others *accidents*. An enumeration of the accidents of any thing may serve to define the thing; but such a definition is called a *description*. We can define an animal, and a man, and a knight, but we cannot define an *individual*; e.g., Sir John Falstaff. For the definition would be “a knight (*genus*) who is (*difference*) Sir John Falstaff.” We could however give a *description* of him as “a man several feet round the waist, weighing so many pounds, more fond of feasting than of fighting,” etc.

207. Mathematical certainty.—No definition that is subject to changes can be called final. As a rule, therefore, a definition is not final unless the object defined depends for its very existence on the definition; as, for instance, a circle, a triangle, a line. There is no such thing in the material world as “length without breadth,” and therefore the definition of a line cannot be changed by the observation of new material lines. It is desirable to remember, when “mathematical cer-

tainty" is spoken of, that the "certainty" depends upon the unalterable nature of the definitions, and the definitions are unalterable because the objects defined have no existence except in definition.

208. Probable Propositions.— In practice we are in the habit of acting not on certainties, but on probabilities. Where the premises are not certain, but only probable, it follows, of course, that the conclusion also is only probable. But more than this follows. A conclusion that depends upon the truth of two probable propositions is less probable than a conclusion that depends on the truth of one of the two propositions. Take the following case :—

It is probable that I shall find my friend at home ;
 My friend's brother is sure to be with him ;
 Therefore it is probable that I shall find my friend and
 his brother at home.

Here the probability of the conclusion is as great as the probability of the first premise. But in the second premise substitute "will probably be" for "is sure to be." Evidently an additional improbability is introduced into the conclusion. In the former case, if you find your friend, you are sure to find his brother also ; in the latter, even though you find your friend, you may not find his brother. Every new probable condition introduced introduces a new improbability in the conclusion dependent on the conditions.

It is usual to denote certainty by *one*. And we say that if A is spinning a penny, the chance that tail will turn up is *half*. But if A, B, C simultaneously spin a penny, the chance that A and B will find tail turned up is not a half, but a half multiplied by the chance of B's turning up tail, — *i.e.*, half multiplied by a

half, or a quarter; and the chance that A, B, and C will all turn up tail is a half multiplied by a half, multiplied by a half, or an eighth. For a detailed consideration of the question of probabilities, it is desirable to study the subject mathematically; but it is useful to remember, whenever we are told that "A is probable, and B is probable; therefore A and B are probable," that *though two events may be, each in itself, likely to occur, the occurrence of both simultaneously is much less likely.*

TABLE OF CONSONANTS.

Name according to exit of sound.	Checks.		Checks.		Spirants, Breathings. ²	Liquids, Trills.	Nasals
	Mutes.		Aspirated Mutes. ¹				
Name according to quantity of sound.	Surds.	Sonants.					
	Name according to quality of sound.	Tenuis. Sharp. Hard.	Media. Flat. Soft.	Sharp. Hard.	Flat. Soft.	Sharp. Hard	Flat. Soft.
Organic names.	Labials . . .	p	b	ph ¹	bh ¹	w v	m
	Labiodentals						
	Dentals . . .	t	d	th ¹	dh ¹	th in thunder s sh	l r
	Palatals	{ j in (Fr.) jour s in pleasure j in John y in you	
Gutturals . . .	k, g, o	g in go	kh ¹	gh ¹	ch in Scotch (loch) g in (Germ.) tage		ng

¹ These Aspirated Mutes are not found in English. The *ph* in this column is the *ph* in *up-hold*, not the *ph* in *Patrick*. *Aspirates* is a complete term, followed by the spirants asper. The *Aspirates* usually so called in English are *Breathings*.
² Some of the *Breathings* are often called *Aspirates*.



QUESTIONS.

FIRST PART.

CHAPTER I.

WORDS DEFINED BY USAGE.

1. Show how the Method of Induction is applied to the discovery of the meanings of words. Illustrate by the word *oppression*. (1.)¹

2. What do you mean by *elimination*? Show how the meaning and derivation of the word *define* are connected. (1, 2.)

3. Show, illustrating by a diagram, how a child might discover by induction the meaning of the word *black*. (2.)

4. Show the connection between classification and definition. (8.)

5. Show by an example the use of elimination before definition. (4.)

6. What are synonyms? Give instances. (7.)

7. Why are synonyms more common in English than in other languages? (7.)

8. Define, using the process of elimination, (a) *proud* as compared with *presumptuous*, *insolent*, *haughty*, *vain*; (b) *authority* compared with *strength*, *influence*; (c) *tribe* compared with *nation*, *people*, *race*, *populace*, *population*, *family*. (8.)

9. What is an *anonym*? Show how anonyms can often be readily found. Mention any anonyms connected with *resentment*, *ambition*. (10.)

10. Show, by instances, that language is deficient in terms expressing *average qualities*. Why is this? (10.)

11. What is *generalizing*? What is an *abstract term*? Explain the origin of these names. (11.)

12. Give general terms including *moon*, *circle*, *sword*, *shilling*. (11.)

¹ The number at the end of each question refers to the paragraph where the question will be found answered.

18. Give groups of words connected severally with *time*, *motion*, *think*, *anger*. (12.)

For other questions, see pages 12, 18, 16.

CHAPTER II.

WORDS DEFINED BY DERIVATION.

1. Show, with instances, how a word can sometimes be at once understood from knowing the meaning of its roots. (18.)

2. Show, with instances, the danger of trusting entirely for the meaning of a word to a knowledge of its roots. (14.)

3. What are *hybrids*? Mention *hybrids* that are recognized as good English. (15.)

4. Show, by instances, that the Latin prefixes are often disguised in English words. (16.)

5. What is the derivation and original meaning of *Utopia*? What is its present meaning?

6. What is the force of the verbal prefixes *be-*, *for-*? (18.)

7. What is the force of the noun affixes *-ard*, *-ary*, *-ing*, *-ism*? (19.)

8. What is the force of the adjective affixes *-ly*, *-tive*? (20.)

9. Show, by the derivative from the Latin root *fac-*, that the method of derivation is insufficient to ascertain the meaning of a word. (22.)

10. Why is a knowledge of the Greek roots peculiarly useful? (24.)

11. Mention the different classifications of the consonants. (26.)

12. What is *Grimm's Law*? Give instances. (25, 27.)

13. Give instances of contraction of words in derivation. (29.)

14. Give instances of liquid changes in derivation. (31.)

15. Show that it is natural for a word to change its meaning in passing from one language to another. (34.)

16. Show that the Law of Contraction of Meaning is natural in a civilized nation. (35.)

17. What words are especially liable to have their meaning extended? (36.)

18. Give instances of the Law of Deterioration.

For other questions, see pages 23, 29, 35-41, 44, and the following pages.

SECOND PART.

CHAPTER I.

1. What is the object of poetry as distinct from that of ordinary prose? (40.)
2. What are the three characteristics of poetic diction, as distinct from the diction of prose? (40.)
3. Show, by instances, that poetic diction is archaic. (41.)
4. What is meant by *sensuous* when Milton says that poetry should be "simple, *sensuous*, and passionate"? Why does *sensuous* language eschew generic terms? Give instances. (42.)
5. Show that Poetic Diction uses epithets for the things denoted. (42 a.)
6. What is meant by *Ornamental Epithets*? Give instances. (42 b.)
7. What is meant by *Essential Epithets*? Give instances. (42 c.)
8. Show that Poetry is averse to lengthy phrases. Give instances of Poetic Compounds. (43 a.)
9. Give instances of short Poetic forms of words. (43 b.)
10. Give instances to show that Poetry prefers euphonious words. (43 c.)
11. Mention some exaggerations of the Poetic Characteristics, giving any instances that you remember. (44.)
12. Mention some different styles of Poetry, and the characteristics of each. (45.)
13. What is the style of Milton's "Paradise Lost"? Give an instance and an exception. (46.)
14. What is *grotesqueness*? What is *bombast*? (47, 48.)
15. What is *bathos*? Give an instance. (49.)
16. Criticise the style of Pope's "Odyssey," giving instances. (50.)
17. What is the *Graceful Style*? Give instances, and illustrate by the correction in the later edition of "The Miller's Daughter." (51.)
18. What are the dangers of the *Graceful Style*? Illustrate by Thomson's "Seasons." (52.)
19. What is the general style of the Elizabethan dramatists? Give instances. Quote some passages in which the characteristics of this style appear to be carried to excess. What justification is in some cases possible? (54, 55.)

20. Criticise the diction of Dryden. (54.)
 21. When is *the Simple Style* in place? What is its danger? (56, 57.)

CHAPTER II.

1. How does the diction of Prose differ from that of Poetry? Why should it? (59.)
 2. Show that *impassioned prose* may approximate to the (a) metre, (b) brevity, of Poetry. In what point does the best Prose of this kind keep itself distinct from Poetry? (60.)
 3. Mention some writers who have not preserved the distinction referred to in the last question. (61.)
 4. How has the authorized version of the Bible influenced our choice of words? (Page 96.)
 5. Criticise the style of Lamb. (61.)
 6. What is the best broad rule for writing English prose? (62.)
 7. To what qualifications is this rule subject? (63, 64, 65, 66.)

CHAPTER III.

1. What *technical metaphors* are admissible, as a rule, in polite diction? What technical metaphors are inadmissible, and treated as *slang*? (68.)
 2. What is the fault of *fine writing*? Whence does it arise? (69.)
 3. When are poetic quotations and periphrases admissible, and when not? (70.)
 4. Whence does *tautology* arise? What is the remedy for tautology? (71.)
 5. What different causes may give rise to *obscurity*? (72.)
 6. Distinguish between a long *enumerative* sentence and a long *complicated* sentence. What is a *heterogeneous* sentence? Wherein consists the difficulty of understanding the latter? (72.)
 7. Show how Inversion, and the non-repetition of the Nominative, sometimes produce obscurity. (Pages 116, 117.)
 8. Show how (a) the Personal Pronouns and (b) the Relative Pronouns sometimes give rise to ambiguity. (Pages 117, 118, 119.)

9. Show how (c) *not*, (d) *any*, (e) *but*, are sometimes ambiguously used. (Pages 120, 121.)
10. Show how (f) *Adverbs*, (g) *Participles*, (h) *Infinitives*, sometimes cause ambiguity. (Pages 121, 122.)
11. Why must we bestow more pains on the arrangement of words in writing than in conversation? (74.)
12. Describe the *Rhetorical Period*. What are the two great requisites of *Rhetoric*, and show how they lead to the *Rhetorical Period*? (75.)

CHAPTER IV.

1. What is a Simile? (77.)
2. What is a Metaphor? Why is Metaphor better suited than Simile for Prose? (78.)
3. Show, by instances, that implied Metaphor is the basis of a great part of language. (80.)
4. Give definite rules for expanding a Metaphor. What is the fourth term in the proportion? Give instances. (81.)
5. What is Personification? Give instances. (82.)
6. Distinguish between Personification and Personal Metaphor. (83.)
7. Show that Personification can be analyzed. (85.)
8. Show the naturalness and convenience of Personal Metaphor. (86.)
9. Show the difficulty of distinguishing between Personification and Metaphor. (87.)
10. Distinguish between Metaphor and Hyperbole. Give instances. (87.)
11. Distinguish between Metaphor and Confusions of Similarity. (88.)
12. Give rules for distinguishing between good and bad Metaphors. Illustrate by instances. (89.)

THIRD PART.

CHAPTER I.

1. When is Rhythm appropriate? When is Metre? (91, 92.)
2. Show that Shakspeare does not use Poetry and Prose at random. (98.)
3. Explain the origin of Didactic Poetry. (94.)
4. Show that there might be more than one basis for the distinction between Prose and Poetry. What is the basis in English Poetry? (96.)
5. What is a *Foot*? State, with instances, the different kinds of *feet*. (97.)
6. Distinguish between Accent and Emphasis. (99.)
7. Show that English Accent favors Dissyllabic Metre. (100.)
8. State clearly, with instances, the rules respecting the use of the unemphatic Metrical Accent. Show that an unemphatic Metrical Accent is often followed by an emphatic non-accented syllable. Why is this? (101.)
9. What is the purpose served by unemphatic Metrical Accents? (105.)
10. Show, by instances, that the Metrical Accent is not always equally emphatic. (106.)
11. Within what limits does the number of unaccented syllables in each foot vary? Mention some recognized variations. (107.)
12. Show, by examples, that the prevalent foot must sometimes determine whether Metre is dissyllabic or trisyllabic. (108.)
13. What is Rhyme? Mention some faults in Rhyming. (109, 110.)
14. What is the disadvantage of Double Rhyme? When is it mostly used? (111.)
15. What is the effect of Quantity on English Metre? (112.)
16. What are "Slurred Syllables"? Show that the Elizabethan pronunciation differed from ours. (114.)
17. What is the effect of the Pause in Metre? Give some instances. (115-121.)
18. What is Alliteration? Give instances of artistic and also of

excessive Alliteration; and show the influence exerted by early English Poetry in this respect. (122-128.)

19. Show that in the Initial Foot more license is allowed than in the other feet. What is the cause of this? (129.)

CHAPTER II.

1. Show that some of Shakspeare's so-called Alexandrines are in reality couplets of three accents. (132.)

2. Show the effect of Cæsura in the Iambic of four accents. (138.)

3. How does Milton use the Trochaic of four accents? (134.)

4. Give instances of Elision. (137.)

5. In what cases can you have a Trochee in the five-accent Iambic line. (138.)

6. How does Blank Verse differ from Rhyming Verse? (139.)

7. How does Rhyming Narrative differ from the Rhyming Couplet? (140.)

8. Describe (1) Shakspeare's Sonnet, (2) Milton's Sonnet. (141.)

CHAPTER III.

1. What is the general effect of the Trisyllabic Metre? (144.)

2. Show the difficulty of determining in all cases the Scansion of Trisyllabic Metre. (145.)

3. What disadvantages attend the use of Trisyllabic Metre? (100.)

FOURTH PART.

1. How do scientific and non-scientific composition differ? (151.)

2. Distinguish between Oratory and Didactic Composition. (154, 155.)

3. In what class of composition may Poetry generally be placed? (152.)

4. What kind of argument is unsuited for oratory ? (154.)
5. Give an instance from Shakspeare of the difference between effective and ineffective oratory. (154 d.)
6. Give instances of the successful and of the unsuccessful use of the supernatural. (156, 157.)
7. What is meant by the unity of feeling in an imaginative work ? Give instances of the violation of it. (159.)
8. Give examples of purely argumentative poems. How should these be classified ? (161.)
9. In what styles of composition does argument principally occur, and how should the style of composition modify the handling of it ? (162.)
10. Give instances of faulty arrangement in historical narration. (165.)
11. How does a novel differ from a romance ? Give instances of each. (166.)
12. How may a play be neither a tragedy nor a comedy ? Give an instance of such a play. (166.)
13. What is the original meaning of the word *idyl*, and what is its meaning in usage ? (171.)
14. What principle is followed in constructing the plot of an epic poem ? Illustrate from the *Æneid*. (172.)

QUESTIONS ON APPENDIX.

1. "All the world's a stage,
And all the men and women merely players."
As You Like It, ii. 7. 140.

By what logical process does Jaques arrive at this conclusion ? Give other instances of this process ; *e.g.*, the conclusion arrived at by Timon of Athens. (173, 175.)

2. "If thou never wast at court, thou never sawest good manners ; if thou never sawest good manners, then thy manners must be wicked ; and wickedness is sin, and sin is damnation. Truly, shepherd, thou art in a parlous state." — *As You Like It*, iii. 1. 40.

Under what head does this error come? Give another instance presenting greater difficulty. (180.)

3. "The pale-faced moon looks bloody on the earth.

These signs forerun the death or fall of kings."

Richard II., ii. 4. 10.

Explain this reasoning, and give other instances. (182.)

4. "When beggars die, there are no comets seen.

The heavens themselves blaze forth the death of princes."

Julius Cæsar, ii. 2. 30.

Many beggars die when one great man dies; whence then the belief that comets are not seen when beggars die, but are seen when a great man dies? Refer to a statement of Lord Bacon. (187.)

5. What are "the five Fallacies"? (177-181.)
6. What is Induction? What was the original meaning of the word? Explain exactly the meaning of *generalize*. (175.)
7. Give instances of hasty generalization. (183, 184.)
8. What is meant by induction through enumeration? (183.)
9. Why is experiment necessary to induction? Show how experiment can prevent the error *post hoc, ergo propter hoc*. (186.)
10. It is said that induction is always incomplete. But if we can observe the whole of a class, can we not attain a complete induction? (184.)
11. Give instances of the misleading effects of prejudice. (182.)
12. What are the two senses in which the word *Analogy* has been used? Which of them is correct? (188, 189.)
13. In what sense is the Argument from Analogy an argument, and in what sense is it not? Give instances. (190.)
14. What is meant by *Proposition, Logical Predicate, Middle Term, Minor Premise, Antecedent, Syllogism, Copula, and Deduction*? (191.)
15. When can a Logical Proposition not be treated as implying that the subject is included in the Logical Predicate? (196.)
16. Not all rich men are happy.
Some good men are rich.

What can be deduced from these premises? Illustrate by a diagram. (195.)

17. Express in diagrams the cases where a conclusion can be deduced from premises. (194.)

18. What is meant by "the quantification of the predicate"? (197.)

19. What is meant by (1) a universal, (2) a particular proposition? (198.)

20. What is meant by a convertible proposition? When can a universal proposition be converted? What is the result of converting a universal affirmative proposition (not being a proposition of identity)? (198.)

21. If this evidence were given by an eye-witness, we should be bound to believe it;

But it is not given by an eye-witness;

Therefore we are not bound to believe it.

Discuss this reasoning. (199.)

22. Trial by jury is an essential part of the British constitution; Therefore trial by jury must be the best possible method of trial.

Discuss this reasoning, and supply what is omitted. (200.)

23. When the antecedent or the consequent of a proposition is denied, what follows? Illustrate your answer by an example. (199.)

24. Any thing is excused by necessity;

I am under a necessity to preserve my life;

Therefore any thing that I do to preserve my life must be excused.

Discuss this. (201.)

25

Men are rational animals;

Thomas acts irrationally;

Therefore Thomas is not a man.

Discuss this. (200, 180.)

26. Suppose that hereafter there were to be discovered an animal resembling man externally, and also endowed with reason, but destitute of the moral sense, what two courses would be open with respect to the definition, "Man is a rational animal"? (204.)

27. What is meant by "Ignoratio Elenchi"? Give an instance. (202.)

28.

A palace is a building;

This is a small palace;

Therefore this is a small building.

Discuss this. (201.)

29. What is meant by begging the question? Give an instance. (203.)

30. What is meant by reasoning in a circle? Give an instance. (203.)

31. Distinguish between Definition and Description. (205.)

32. On what does "mathematical certainty" depend? (207.)

33. It is probable that he will come here to-day;

It is probable that when he comes he will dine;

Therefore it is probable that he will dine here to-day.

Comment on the conclusion, and show that there is a danger of being misled by the use of the word *probable*. (208.)



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